

THE COST OF FREE: DO NEW SPOTIFY LIMITS POINT TO U.S. LAUNCH?

**BILLBOARD
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FINALIST
LIST INSIDE**

Billboard

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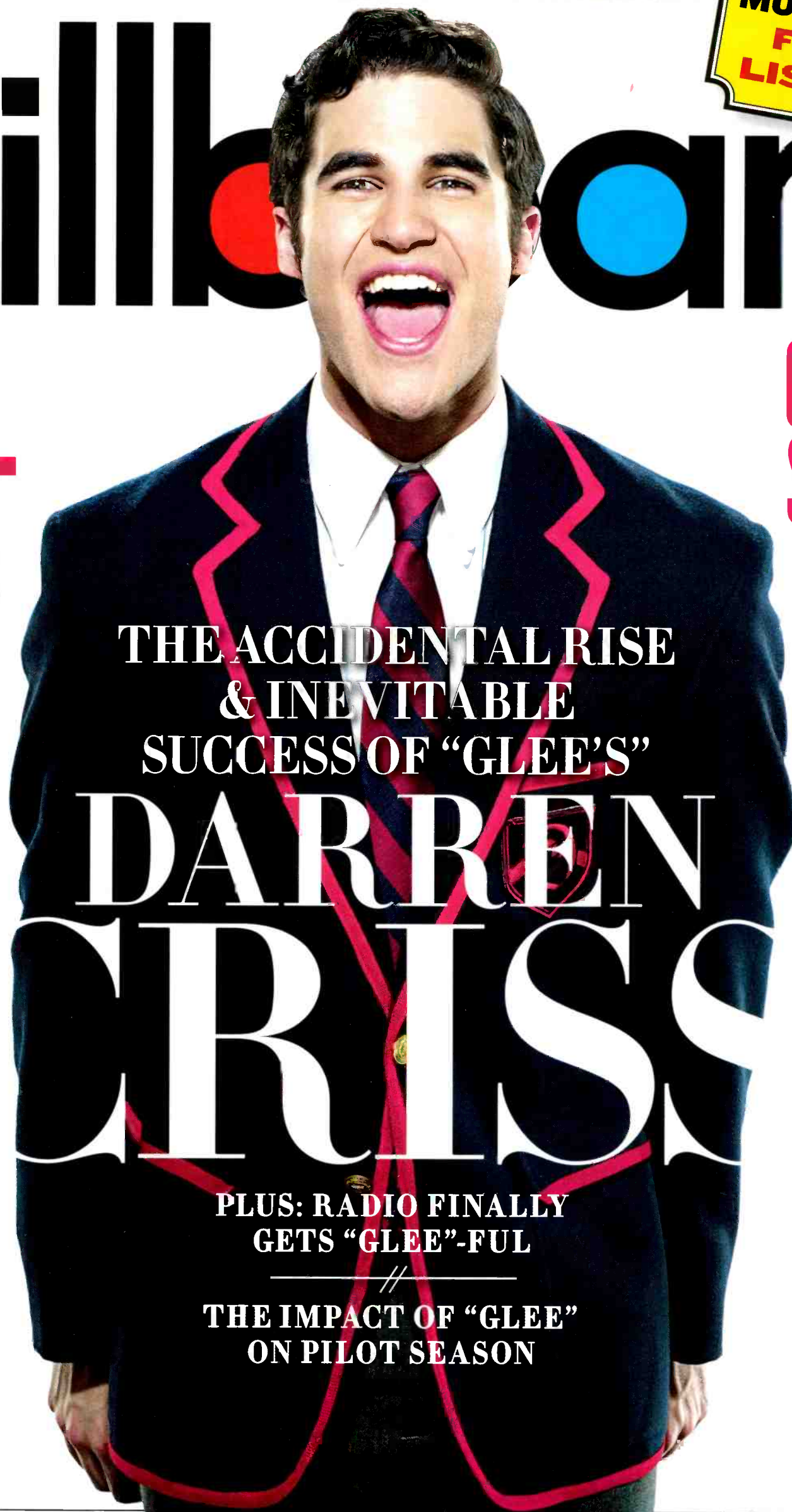
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KANYE & THE
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OF "ESSENCE"

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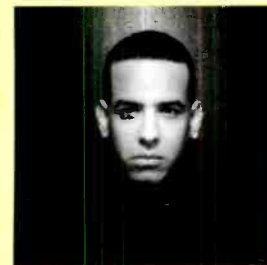
APRIL 26-28, 2011

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Daddy Yankee will announce the winner for the Western Union Love in Any Language Campaign



ARTIST HIGHLIGHTS



Superstar Q&A with
MÁNA



In-Depth with
CAMILA



Artist Q&A with
GLORIA TREVI

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SHOWCASES & LIVE PERFORMANCES

MONDAY, APRIL 25

"Mas Y Mas Música" Artist Showcase

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Rawy Torres



Holy Laion



Nicole Montiel



J-Quiles



Fabián



E-Donis



Aiko



Sheenah



Yerbaklan



Lorenzo Duarte

Special Appearances from:



Proyecto Uno



Jadriel
"El Incomparable"

*Not Pictured: Wida López

TUESDAY, APRIL 26

Music Marketing Awards

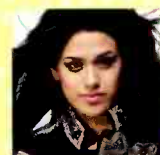
Hosted by: Telemundo and Mun2

Poolside Cocktail Reception

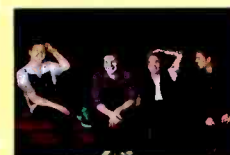
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Featuring: Celia Cruz All Stars

New Artist Showcase



Mia Mont



Don Tetto



D'Manti

*Not Pictured: Domino Saints

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SHOWCASES & LIVE PERFORMANCES

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Radio Happy Hour

Don Omar introduces his new recording label: Orfanato Music Group
 Hosted by: Frankie Needles



Syko



Danny Fornaris



Oh My Girls!
 Feat. Natti Nattasha

BMI Showcase



Sohanny



U.N.O.



Diego Dibos



Tercer Cielo



Francisca Valenzuela

*Not Pictured: Vincente Garcia

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Sponsored by: Mikaela Records
 Hosted by: Crash & Pico of Mun2



Cultura Profetica



Dyland y Lenny

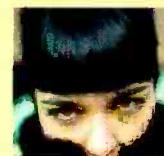


El Cata



24 Horas

Opening Acts - New Artist Showcase



RAKEL
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Abel Ullón
 WINNER
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 Alcanza La Fama

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LAURIEANN GIBSON 51

ON THE COVER: Darren Criss photograph by Mirand Penn Turin

HOME FRONT

360 DEGREES OF BILLBOARD

Online

.COM EXCLUSIVES
Visit Billboard.com/BBMA to explore everything about the 2011 Billboard Music Awards, which air May 22 on ABC. Check out the categories, performers and show details, and enter for a chance to win a trip to Las Vegas for the awards.

Events

LATIN CONFERENCE
Billboard's Latin Music Conference & Awards, presented by State Farm in association with AT&T, takes place April 26-28 in Miami and features a Q&A with Maná. To register, go to billboardlatin.conference.com.

COUNTRY SUMMIT

Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Just announced: a Q&A with Carrie Underwood. Register at countrymusicsummit.com.



No. 1

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WORD POWER
Publishers look for new ways to monetize lyrics



BOOKS AND BYTES
Digitizing music at the Library of Congress



WHAT GOES UP . . .
Concert promoters wary of strong Aussie dollar



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German music sales top sales in the U.K.



BOTH SIDES NOW
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>>>WMG AUCTION ENTERS THIRD ROUND

The auction for Warner Music Group is heading into a third round, with three suitors still left in the running. The Warner board of directors has decided to consider bids only from suitors interested in buying the company in its entirety. That eliminates bidders who were interested in only parts of WMG, such as Live Nation and Ronald Perelman's MacAndrews & Forbes Holdings, which bid separately on the recorded-music operations.

>>>CISCO EOS PLATFORM TO CLOSE?

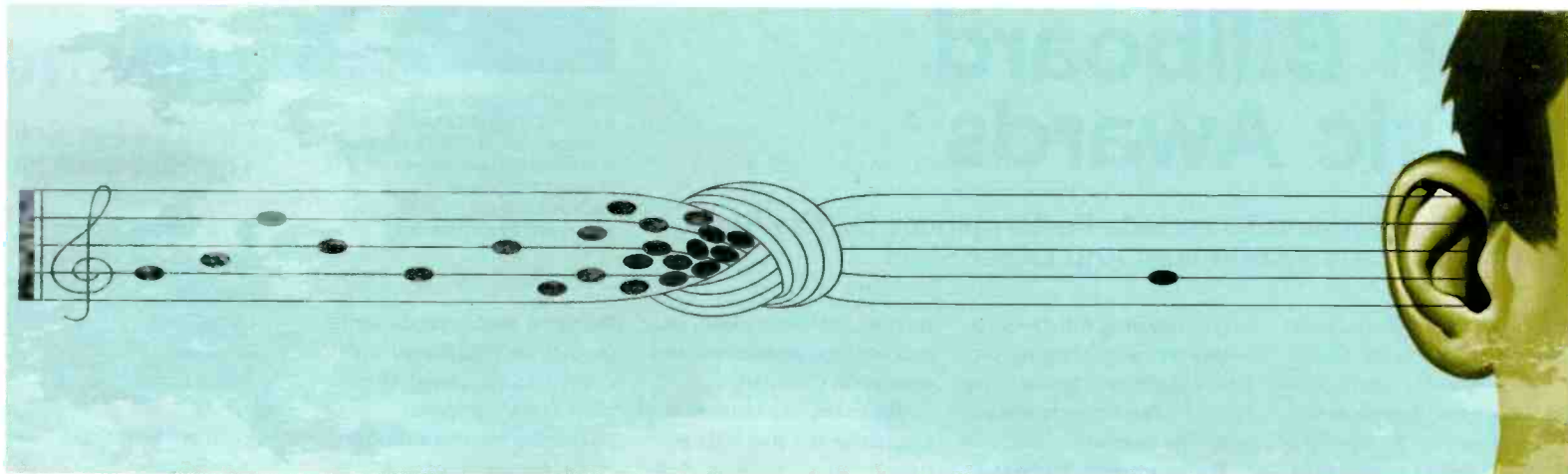
Cisco's Eos media solutions business, which worked with Warner Music Group and other media clients, is expected to close due to company restructuring. Dan Scheinman, senior VP and GM of Cisco's media solutions group, has resigned. In a tweet announcing the move, Scheinman wrote, "Eos succeeded technically, but economically we were still 2 years off."

>>>BROWNE TO EXIT TELEMUNDO

Telemundo Communications Group president Don Browne announced he will retire after eight years with the company. His last day will be June 3. Browne supervised the functions of the network and its 14 owned and operated stations, including programming, Telemundo Studios, News and Sports, Telemundo International, Telemundo Cable and Telemundo's digital media initiatives. Telemundo produces the Billboard Latin Music Awards.

Reporting by Antony Bruno, Ed Christman and Leila Cobo.

UP FRONT



DIGITAL BY GLENN PEOPLES

PAY IT FORWARD

Spotify's New Limits On Its Free Service Could Ease Its Path To The U.S.

Since its launch just two-and-a-half years ago, Spotify's free, on-demand streaming music service has quickly earned it millions of users in Europe.

But the free service also brought the company economic and political challenges that it might be able to resolve with its planned roll-out of new restrictions on May 1. One of the headaches Spotify has long hoped to ease: its inability to secure major-label licensing deals for a planned launch in the United States.

Spotify has long sought to enter the U.S. market and recently made key stateside hires to push along that effort, picking up John Pavley as VP of engineering and Charlie Hell-

man as director of product management, both formerly of LimeWire (Billboard.biz, March 1).

But its efforts have been hampered by major-label opposition to a free U.S. service similar to what Spotify has offered in Europe. While the majors have licensed their music to the service in the United Kingdom, France and five other European countries, they've balked at similar terms for the U.S. market.

Spotify's addition of new limits on its free service could help address those concerns. Among the changes are reducing total listening time for free users to 10 hours per month, down from 20, after the first six months (Billboard.biz, April 13).

The financial cost of providing free streams has been a key challenge for all ad-supported on-demand streaming services, which require the pay-

ment of steeper royalties than noninteractive Internet radio services like Pandora. The more that users listen to the service, the greater the royalty expense for the service, which must offset it with a commensurate increase in revenue.

Spotify's "freemium" business model is aimed at persuading free users to sign up for one of its paid services, an effort that's enjoyed some success. In March, Spotify announced its ad-free, unlimited paid plans had reached 1 million subscribers. The company has said its subscribers represent 15% of its "active" users, i.e., those who have used the service within the last 30 days, suggesting Spotify's active user base totals about 6.7 million.

Still, the new restrictions to the popular free service indicate that Spotify's business model to date needed to be adjusted in order to keep

freemium viable.

"It's vital that we continue offering an on-demand free service to you and millions more like you," Spotify CEO Daniel Ek wrote in a blog post announcing the new restrictions. "But to make that possible, we have to put some limits in place going forward."

The changes are the result of a need to balance its priorities, says Ken Parks, chief content officer/managing director of North America for Spotify.

"We've got an ambition to grow this business," he says. "Chief among our priorities is to keep our free service."

So what other priorities are at play here? Spotify communications manager Jim Butcher insists that the changes aren't related to its U.S. plans or a need to reduce operating costs, such as bandwidth expenses.

But Forrester VP/research director Mark Mulligan observed in a blog post that the new limits "will even make it easier to position a scaled-back U.S. offering as not being a Spotify-lite in comparison to Europe."

As Spotify proceeds with its efforts to gear up for a U.S.

launch, a key issue remains: what role its free, ad-supported service will play in its business model—on both sides of the Atlantic. U.S. label sources suggest that Spotify itself would also like a higher conversion rate to paid subscribers, which is believed to be one of the reasons why it's tweaking its free service.

User reaction to the company's announcement has been mixed. Ek's blog post predictably drew disappointed responses and pledges to leave the service. "Bye bye, Spotify, I'm beginning to save my lists," was one typical user comment on his post.

But many other users expressed support for the changes, suggesting that Spotify's celebrated ease of use has won over converts among digital music fans who have long become accustomed to not paying for music.

"Nothing is free, accept it," one person wrote.

"To be fair," another wrote, "Spotify is well worth the monthly charge." ♦♦♦

Additional reporting by Ed Christman.

HOMIE FRONT

360 DEGREES OF BILLBOARD

Rihanna, Eminem, Lady Gaga Among Top Finalists For 2011 Billboard Music Awards

Live ABC Broadcast To Include Performances By The Black Eyed Peas, Lady Antebellum And Other Stars

Rihanna, Eminem, Lady Gaga, Bruno Mars and Justin Bieber lead the finalists for the 2011 Billboard Music Awards, which will air live on ABC from the MGM Grand in Las Vegas on May 22.

The newly revived show will feature performances by the Black Eyed Peas, Rihanna, Keith Urban, Lady Antebellum, Taio Cruz and other artists to be announced later.

The Billboard Music Awards are co-executive-produced by Richard Beckman, CEO of Prometheus Global Media, which owns Billboard, and Don Mischer of Don Mischer Productions.

"This show marks the first of several broadcast platforms we plan to build around the Billboard franchise," Beckman says. "We have an incredible network partner and with Don Mischer, one of the finest producers in the world. We look forward to entertaining music fans with Billboard's own rendition of a televised celebration of music."

Rihanna leads all artists as a finalist in 18 award categories, including top Hot 100 artist, top female artist, top R&B artist and top dance/electronic artist. "Love the Way You Lie," her chart-topping collaboration with Eminem, places her as a contender in six song categories.

Eminem is a finalist in 16 categories, including top Billboard 200 artist, top artist, top male artist and top rap artist. Lady Gaga follows as a finalist

in 12 categories, with three releases all competing for top dance/electronic album: "The Fame," "The Fame Monster" and "The Remix."

Pop heartthrobs Bruno Mars and Justin Bieber will each vie for 11 categories and face off for top new artist and top male artist. Other top new artist contenders are Ke\$ha, Nicki Minaj and Taio Cruz, whose song "Dynamite" is up for five awards including top Hot 100 song.

The Billboard Music Awards take a holistic look at artist achievement based on key fan interactions with music—including music sales, touring revenue and social media and streaming activity—from Feb. 28, 2010, to March 1, 2011.

The 46 award categories are based on measurements provided by Billboard's data partners including sales data from Nielsen SoundScan, radio airplay monitored by Nielsen BDS, streaming data measured by Tubemogul and Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore. Top artists, albums and songs will also be

recognized in pop, R&B, rap, country, rock, alternative, Latin, dance and Christian.

Billboard has launched a microsite for the 2011 Billboard Music Awards, billboard.com/BBMA. Music fans can also follow news about

the show and related events on Twitter (@billboarddotcom) and Facebook (Facebook.com/billboard).

Tickets for the Billboard Music Awards start at \$57.75 and are on sale at Ticketmaster.com.



Lookin' for a good time: LADY ANTEBELLUM (above), TAIU CRUZ (below left) and RIHANNA are among the top acts performing at the 2011 Billboard Music Awards.

SHINING BRIGHT

Finalists For Select Categories At The Billboard Music Awards

TOP ARTIST

Justin Bieber
Eminem
Lady Gaga
Rihanna
Taylor Swift

TOP NEW ARTIST

Justin Bieber
Taio Cruz
Ke\$ha
Bruno Mars
Nicki Minaj

TOP MALE ARTIST

Justin Bieber
Drake
Eminem
Bruno Mars
Usher

TOP FEMALE ARTIST

Ke\$ha
Lady Gaga
Katy Perry
Rihanna
Taylor Swift

TOP DUO/GROUP

The Black Eyed Peas
Bon Jovi
Lady Antebellum
Linkin Park
U2

TOP BILLBOARD 200 ARTIST

Justin Bieber
Susan Boyle
Eminem
Lady Antebellum
Taylor Swift

TOP HOT 100 ARTIST

Ke\$ha
Bruno Mars
Katy Perry
Rihanna
Usher

TOP DIGITAL SONGS ARTIST

Eminem
Ke\$ha
Rihanna
Katy Perry
Rihanna

TOP RADIO SONGS ARTIST

Drake
Bruno Mars
Katy Perry
Rihanna
Usher

TOP TOURING ARTIST

Bon Jovi
Michael Bubl e
Lady Gaga
U2
Roger Waters

TOP SOCIAL ARTIST

Akon
Justin Bieber
Eminem
Lady Gaga
Rihanna

TOP STREAMING ARTIST

Justin Bieber
Eminem
Lady Gaga
Rihanna
Shakira

TOP DIGITAL MEDIA ARTIST

Akon
Justin Bieber
Eminem
Lady Gaga
Rihanna



For a complete list of finalists, go to Billboard.com/BBMA.

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Words To Live By

Song Lyrics Are Popping Up On Apparel, Merch And iPad Apps

The words to a song are meant to be sung or heard.

But sheet music publisher Hal Leonard Corp. is putting lyrics on coffee mugs and T-shirts. Lyric Culture is designing high-end fashion around lyrical content. And Alfred Music has teamed with a software company to create an app that delivers digital sheet music to iPads. They're all part of proliferating efforts by the publishing industry to find new ways to monetize song lyrics.

In Los Angeles, independent singer/songwriter **Hanna Rochelle** is building a business selling lyric-based garments and accessories to retailers like Bloomingdale's, Nordstrom, Macy's, Target and Claire's.

Lyric Culture makes apparel and accessories adorned by artwork that's inspired by a song lyric. "When you are extracting [words] from a song, you have to create an unbelievable product to bring the lyrics to life," Rochelle says.

Among the acts whose lyrics have adorned her apparel offerings are **Bob Dylan, the Rolling Stones, the Beatles, Joan Jett, David Bowie, Aerosmith, Blondie and Michael Jackson**, as well as contemporary artists like **Lil Wayne, Miley Cyrus and Carrie Underwood**.

Founded by Rochelle in 2005, Lyric Culture has a staff of 10, including a small team of designers, who work with freelancers to create the artwork for its garments. The company outsources manufacturing to contractors.

The size of Lyric Culture's sales to national retail chains can range from hundreds of thousands of items at a mass merchant to a few thousand at Bloomingdale's or Nordstrom, she says.

When licensing song lyrics, Rochelle says she gets a blanket license from publishers, then chooses which songs she wants to create merchandise for, with royalty payments based on a percentage of either wholesale or retail price, depending on the deal.

As a singer/songwriter Rochelle says she was inspired to create a new revenue stream for songwriters because the opportunity to sell music is shrinking, due to piracy. "But [music fans] can't rip off apparel," she adds, or at least not as easily as people can pirate music.

While Lyric Culture takes aim at fashion-conscious shoppers, Hal Leonard is setting its sights on the broader consumer market with LyricStore.com, where customers can choose lyrics from their favorite song—like, say, **Willie Nelson's** "Crazy" or the Beatles' "Come Together"—and place them on T-shirts, hoodies, mugs, mouse pads or other merchandise.

"It's a unique business in that every item has to be manufactured on demand," Hal Leonard president **Larry Morton** says. "But long term, it could be a very interesting business."

So far, customers can choose from about 3,000 songs, but



Express yourself: Lyric Culture founder **HANNA ROCHELLE**; inset: a Lyric Culture blouse featuring the lyrics to "Crimson and Clover."



Morton says he expects to have 5,000 songs of the company's 200,000-song catalog available by year's end.

Of course, sheet music sales remain Hal Leonard's bread and butter. But even this business is changing to take advantage of the emergence of tablet computers and e-readers. Hal Leonard now sells downloadable songbooks and instructional series, including "Real Books," "Guitar Chord Songbooks" and "Paperback Songs," in formats compatible with the Apple iPad, Amazon's Kindle and Barnes & Noble's Nook.

Rival sheet music publisher Alfred Music Publishing is also expanding into downloadable songbooks. Teaming with Japanese software company Access, Alfred Music has developed an iPad app called Total Sheet Music, which lets users search for and browse music titles and download them to their device.

Alfred Music controls the sheet music copyright, but it licenses to Access the right to sell and distribute the sheet music.

"Musicians get asked to play shows/gigs all the time, or need to grab the chords/tab to songs on the fly," Alfred Music director of digital sales **Doug Fraser** says. "Having instant access to a popular song anytime for parties, weddings, gigs, etc., solves this problem . . . This particular app is a great vehicle because it gets sheet music into the hands of those with mobile devices, whenever they want it and wherever they are."

Beyond apps, Alfred Music is moving to improve its digital content offering, making it more interactive as time goes on, according to Fraser. "We've even pioneered enhanced music e-books that have embedded video and audio right on the page," he says.

Still, Hal Leonard's Morton acknowledges that while tablet computers provide an ideal platform for sheet music, "most musicians still prefer physical sheet music. They want to touch it and like to put their own markings in the songs."

Publishers Place

ED CHRISTMAN



FOR THE RECORD

A story in the April 9 issue of Billboard misstated that producer Paul Worley co-wrote Lady Antebellum's single "Need You Now." The group wrote the song with Josh Kear.

biz For 24/7 publishing news and analysis, see billboard.biz/publishing.

Stacks Of Tracks

The Library Of Congress Amasses Digital Music Collection

Some of the most valuable sound recordings in the country can't be found at iTunes. They're archived at the Library of Congress.

The library can play an important role for a troubled industry. As music companies face increasingly uncertain financial futures, it's important that their archives aren't lost or degraded.

But restoring, digitizing and archiving old sound recordings can be costly for labels. Even storing their digital files requires expensive technical infrastructure.

This is where the Library of Congress can play a valuable role, by archiving physical recordings and creating and storing digital copies of them, says Gene DeAnna, head of the recorded-sound section at the Library of Congress.

"We're making sure that stuff doesn't get lost in the economics of the business," DeAnna says.

For 2011, the Library of Congress division that oversees digital content initiatives has a budget of \$37.8 million. Audio-visual preservation alone was budgeted another \$332,000.

That's enabled the library to attract some significant donations.

One recent example: Universal Music Group's donation of about 200,000 master recordings by the likes of Louis Armstrong, Bing Crosby, Billie Holiday, Les Paul and Ella Fitz-

gerald. It was the largest donation of its kind to the library and the first of studio masters.

Universal still owns the master rights to the recordings, which means it would profit from the commercial release of any of the donated materials. The Library of Congress doesn't currently receive a share of such revenue, but DeAnna says he would like to strike deals with companies that sell recordings of its archived works to contribute to its preservation fund.

The Universal collection, mostly Decca 78 rpm masters, measures about 5,300 linear feet and is being stored at the Packard Campus of the National Audio-Visual Conservation Center in Culpeper, Va., which holds all of the library's film, TV and sound recording collections.

Once the library receives the final shipments from Univer-

sal, DeAnna's team will begin to inventory the titles and digitize them. In addition to preserving the original 78s, the library will convert the recordings into 24-bit 96kHz broadcast WAV files, which DeAnna says provides a combination of high quality and flexibility.

Established in 1800, the Library of Congress is tasked with helping Congress in its constitutional duty to further the progress of knowledge and creativity. It has more than 144 million items, from rare books to maps to legal documents to Thomas Jefferson's personal book collection.



Preserving the past: LOUIS ARMSTRONG is among the artists whose recordings were donated to the Library of Congress by Universal Music Group.

The library's recorded music archive is primarily composed of commercially released cylinders, 78s, LPs, cassettes and CDs, as well as recordings of radio broadcasts from the early 1930s through the 1960s and personal home recordings of renowned musicians like Leonard Bernstein and saxophonist Gerry Mulligan.

The music division offers a wealth of resources online, including sheet music dating back to the Civil War, streamable field

recordings of folk music from the late 19th century and early 20th century recordings of Vaudeville and ragtime performers.

But only about 1 million of the 22 million physical items have been digitized, says Susan Vita, chief of the library's music division. "We've barely scratched the surface," she says.

What's available online may come with restrictions. Copyright issues or donor stipulations prevent online access of some recordings and printed material by the public at large.

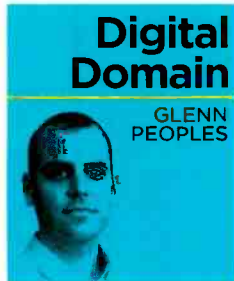
Why acquire collections if the public can't easily access

them? "We have to take the long-term position," DeAnna says. "Maybe the benefits to the public from the collection don't manifest themselves in the next 10 years. But I want to look beyond that, especially when we're talking about masters . . . We can't take everything and we can't be the only solution for saving sound recordings. But we also recognize in many instances there isn't an alternative."

Universal's donation has already sparked some exploratory conversations about music donations with other labels that DeAnna calls "significant," declining to identify them.

As historic recordings degrade over time and playback equipment becomes obsolete, transferring the music to digital storage is the only viable option, DeAnna says.

"I'm not telling people to throw away their analog copies," he says. "But if you want to have them around in 50 years, you better have a digital copy."



Digital Domain

GLENN PEOPLES

SET THE MOOD

Docking stations for the iPhone and iPod are a dime a dozen. Altec Lansing has devised a new twist on the concept with the Octiv 650, which enables users to play videos from their iPhone/iPod on a TV screen using a video-out jack. When paired with Altec's free Music Mood app (which displays videos of soothing clips like a crackling fireplace and a rolling river), the Octiv can turn a TV into the video equivalent of a lava lamp with sound. Of course, the Octiv can also be used to watch TV shows and movies purchased from iTunes. The device has two 3-inch drivers, a 4-inch subwoofer, a seven-band graphic equalizer and a remote control.

The Octiv 650 will be released in May and will cost \$200. —GP



BITS & BRIEFS

PANDORA RELEASES MORE FINANCIAL INFO

Pandora's amended S-1 registration statement for its planned initial public offering reveals that it generated revenue of \$137.7 million in its fiscal year ended Jan. 31, up 150% from the prior year. The company posted a net loss of \$11 million, narrowing from a loss of \$24.8 million in the prior fiscal year. Advertising accounted for 86.6% of fiscal 2011 revenue, while subscription fees amounted to 13.4% of revenue.

MORE AMERICANS WATCHING VIDEO ON MOBILE PHONES

The number of U.S. mobile subscribers who watched video on a mobile phone during the fourth quarter of 2010 totaled 24.7 million, up 40.5% from the same period in 2009, according to Nielsen. Mobile subscribers ages 12-17 watched the most mobile video per month, averaging seven hours and 13 minutes, followed by those ages 18-24, who watched an average of six hours and 30

minutes. But while young consumers watched the most hours of mobile video, a smaller proportion of them did so than those 25-34 and 35-49. Just 11% of the 12-17 age group and 17% of those 18-24 watched mobile video, compared with 32% of the 25-34 age group and 27% of those ages 35-49.

HELLO MUSIC OFFERS DAILY DEALS

Los Angeles-based startup Hello Music, which offers services and tools for independent musicians, now has daily deals for its members on musical instruments, recording equipment, gear and other items for musicians. For Hello Music Deals the company has partnered with more than 50 brands, including Kurzweil, Tascam, Takamine, Gretsch and Nord. Up to four daily sales at a time will run for 48 hours, or while supplies last, and will offer up to 70% off retail prices. Information about the deals will be emailed to members and also be integrated into Hello Music's online dashboard.

RINGTONES™

APR 23 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	6	#1 E.T.	KATY PERRY FEATURING KANYE WEST
2		10	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
3	1	5	ROLL UP	WIZ KHALIFA
4	15	15	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
5		17	DOWN ON ME	JEREMMY FEATURING 50 CENT
6		25	BLACK AND YELLOW	WIZ KHALIFA
7	8	15	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
8	7	18	F**K YOU!	CEE LO GREEN
9	35	2	DIRT ROAD ANTHEM	JASON ALDEAN
10	16	6	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
11	9	21	PRETTY GIRL ROCK	KERI HILSON
12	17	6	SURE THING	MIGUEL
13	12		S&M	RIHANNA
14	11	22	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
15	10	21	GRENADE	BRUNO MARS
16	15	8	I WON'T LET GO	RASCAL FLATTS
17	21		THE SHOW GOES ON	LUPE FIASCO
18	13	12	F**KIN' PERFECT	PINK
19	24	3	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
20	14	23	FIREWORK	KATY PERRY

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA • The Wireless Association and Mobile Entertainment Forum



GLOBAL BY LARS BRANDLE

Hazards Ahead

After A Robust Summer Concert Season, Strong Aussie Dollar Poses Risks

Show 'em what you're worth: KATY PERRY is touring Australia in April and May.



BRISBANE, Australia—Floods, bushfires and cyclones have had little impact this year on Australia's booming summer concert season. But promoters Down Under warn that a decline in the high-flying Australian dollar could be more destructive to the nation's touring industry than anything Mother Nature could unleash.

Despite unusually harsh weather conditions, Australia's concert business enjoyed a banner summer season. "It's been the biggest summer of the last seven to nine years, perhaps the busiest ever," says Paul Dainty, chairman/CEO of Dainty Consolidated Entertainment (DCE), one of the country's "big five" promoters, along with Chugg Entertainment, Michael Coppel Presents, Frontier Touring and Andrew McManus Presents.

The months leading up to the summer concert season coincided with a rare economic event: In October 2010, the local currency reached parity with the U.S. dollar for the first time since 1983. That's been welcome news for Australian promoters, most of whom pay international talent in U.S. dollars. The sustained strength of the Australian dollar (which was trading around \$1.05 at press time) has made it easier to book international acts, leading to an uptick in the number of international superstar acts that performed in Australia in recent months, including Muse, Bon Jovi, U2, Train, Rammstein, Tool and the Chemical Brothers. Acts slated to play dates in April and May include Justin Bieber,

Katy Perry, Bob Dylan and ZZ Top.

But industry veterans warn that a decline in the value of the Aussie dollar could burn promoters who don't prepare for the possibility of currency fluctuations as they secure talent in the upcoming months.

"The danger is that the currency can swing both ways," says Big Day Out festival co-founder Ken West, who "as a rule" doesn't pay bands in overseas currency. "We've been through it about five times where the Australian dollar dropped about 30%. It can happen again."

Besa Deda, chief economist at Australia's St. George Bank, a subsidiary of Westpac, one of the country's big four banks, describes the Australian dollar as a "risky" asset. For instance, the crisis in Japan exposed the fragility of the Australian dollar, which dipped March 17 to a four-month low of \$0.97 (U.S.) just three days after trading above parity against the greenback.

"When you're in the middle of a \$10 million tour, and the dollar drops 30 or 40 cents, that's a few million dollar difference," Frontier Touring managing director Michael Gudinski says. "You can go from having a profitable tour on a sellout to a losing tour."

The Australian touring industry doesn't have to look back very far for proof of the destructive power of currency turbulence. The outbreak of the global credit crisis in 2008 sent the Aussie dollar plummeting from a 25-year high of \$0.98 (U.S.) in July of that year to about \$0.62 just three months later, stinging promoters who had booked international acts during the local currency's ascent (Billboard, Dec. 13, 2008).

While the Aussie dollar's strength has helped control the cost of booking international acts, overall talent costs remain high as Australia's oversaturated festival market has left promoters scrambling to book artists (Billboard, Nov. 6, 2010).

"This has been a difficult year for everybody," says Big Day Out's West, whose seven Australasian dates in January and February reported ticket sales of 321,000, down 4.7% from last year. "There are too many promoters competing with each other for acts and too many acts getting overpaid."

Chugg Entertainment is promoting 95 shows in March and April. "It's a lot, but I think we're alright, though a lot of the dance and DJ-based festivals are in trouble," founder Michael Chugg says. "There's about six DJs who mean anything, and every year their fee is going up by \$60,000-\$100,000 Australian."

"Restraint and prudence" should be the promoter's mantra for the months ahead. "There's a big test ahead if the dollar drops," West says. "That's going to be the big cruncher." ...

GLOBAL BY RICHARD SMIRKE and WOLFGANG SPAHR

Germany On Top

The U.K. Is Displaced As Europe's Top Music Market, But Still Boasts Stronger Digital Sales

Germany has emerged as Europe's largest recorded-music market, displacing the United Kingdom for the first time thanks to resilient physical sales and recent hits by domestic artists.

But the United Kingdom may reclaim the top spot before long as its more robust digital music market helps make up for the continued decline in physical sales.

According to data compiled by IFPI, the trade value of German music sales—including physical sales, digital sales and performance rights revenue—totaled \$1.41 billion in 2010, slipping 4.1% from \$1.47 billion in the prior year. German music sales in 2010 ranked third worldwide after the United States (\$4.17 billion, down 10%) and Japan (\$3.96 billion, down 8.3%).

Meanwhile, the trade value of U.K. music sales totaled \$1.38 billion, tumbling 11% from \$1.55 billion in 2009—dropping it below Germany and ranking it as the world's fourth-largest music market, according to IFPI.

The diverging fortunes of physical music sales in Germany and the United Kingdom are a major factor behind the former's ascent to top European market of 2010. During a year when worldwide physical music sales sank 14.2% to \$10.44 billion, physical sales in Germany fell a relatively modest 8.3% to \$1.14 billion, while U.K. physical sales plummeted 19.2% to \$920 million, according to IFPI. Physical sales accounted for 81% of German music sales in 2010, compared with 67% in the United Kingdom and 66% worldwide.

What accounts for the disparity? One possible factor may be efforts by labels in Germany to experiment with new ways of packaging physical releases to appeal to both hardcore fans and bargain shoppers. Frank Briegmann, president of Universal Music Germany, Austria & Switzerland and Deutsche Grammophon, points to the popularity of deluxe packages and stripped-down "Pur Edition" CD albums, which feature simplified packaging and are traditionally released several months after an album's original street date.

"Over the past few years, we have repeatedly tried to generate impetus for the physical market without merely lowering prices," Briegmann says.

Increased demand for local repertoire

has also helped drive physical sales in Germany, according to Bernd Hocke, GM of Hamburg-based book and music retail chain Edel.

Unheilig's "Grosse Freiheit" (Universal Music) and Peter Maffay's "Tattoos" (Sony Music) were the top-selling albums of 2010 in Germany. Physical sales also received a boost from releases by other German acts like Ich + Ich, Lena, Xavier Naidoo and Helene Fischer.

While special-edition CD albums also find buyers in the United Kingdom, physical sales have been hit hard by the loss of retail chains like Zavvi, Woolworths and Borders. Earlier

this year, debt-strapped HMV, the United Kingdom's leading entertainment retailer, said it plans to close about 40 stores, blaming "challenging trading conditions."

The top-selling album of 2010 in the United Kingdom was Take That's "Progress" (Universal Music), which capitalized on excitement over the group's reunion and relied on a mix of sales at mass merchants and non-traditional retailers (Billboard, Dec. 4, 2010).

What may help the U.K. market ultimately retake its longtime status as the largest European market is its burgeoning digital music sector. Digital music sales in the United Kingdom and Germany both surged by more than 19% in 2010, exceeding the 5.3% gain in worldwide digital music sales. But U.K. digital sales totaled \$347.4 million in

2010, up from \$290.5 million in the prior year and accounting for 25% of total sales. By contrast, German digital sales reached just \$178.2 million, up from \$149.3 million in 2009 and accounting for just 12.6% of total sales.

While Apple's iTunes store is the dominant digital retailer in both markets, the United Kingdom boasts a stronger streaming music sector led by services like Spotify and We7. The streaming music market in Germany, by contrast, is relatively small, hampered by lingering licensing issues between streaming services and German authors' collecting society GEMA.

"The U.K.'s recorded music is at a different stage of the transition to digital music," says Adam Liversage, director of communications at the BPI, the U.K. recording industry trade group. ...



Auf Deutsch bitte: German artists PETER MAFFAY (top) and UNHEILIG

Flawed Execution

Consolidation Is Fine, But Grammys' New Latin Categories Defy Logic

The Recording Academy's decision to streamline the number of categories at the 2012 Grammy Awards has raised hackles in the Latin music industry, although not necessarily for the right reasons.

Next year's Grammys will have 78 categories, down from 109 this year. Consolidating the number of categories isn't in itself a bad thing. Many of the Grammys' Latin categories had become inconsequential due to a di-

minishing number of entries. The same goes for the Latin Grammy Awards (which do not plan to revise their categories). But the way the Latin field was handled is troubling and should be revised.

Grammy categories for major genres like pop, R&B, rock, Latin and country will fall to four from seven. The revised Latin category lineup now comprises best tropical Latin album; best banda or norteño album, which blends those

two subgenres; best Tejano or regional Mexican album, which, again, blends those two subgenres; and best Latin pop, rock or urban album, which blends all three. The formation of that last category makes no sense.

Due to an insufficient number of entries, the Latin urban album category was fused two years ago with the Latin rock/alternative album category. This resulted in a mishmash that irritated those in the urban and rock camps alike. Then again, urban labels, artists and producers had ample opportunity to step up to the plate and submit product, but didn't.

This time, however, the situation is different. According to Recording Academy data for the 53rd annual Grammy Awards held in February, there were 55 entries in the Latin

pop category (including eventual winner **Alejandro Sanz's** "Paraiso Express") and 60 entries in the Latin rock, alternative or urban category (including eventual winner **Grupo Fantasma's** "El Existential") far exceeding the minimum of 10 entries required in each.

Meanwhile, there were just 17 Tejano entries and eight regional Mexican entries, with the latter category encompassing corridos, grupero music, mariachi and ranchera, but excluding banda and norteño, which still have their own category.

The end result is that one newly merged Latin category (pop/rock/urban) includes subgenres that generated more than 100 entries, while another (Tejano/regional Mexican) comprises subgenres that generated only 25.



Latin Notas

LEILA COBO

It's not balanced and not true to the market or musical output.

Recording Academy VP of awards **Bill Freimuth** says the decision to merge categories was related to the number of entries and also "with what were the least uncomfortable bedfellows." The academy reached out to Latin members to get feedback and, Freimuth says, "this is where we ended up." He adds that all categories are up for revision every year.

Although we don't know who provided the feedback, the results seem to suggest that there was a disproportionate number of responses from die-hard Tejano supporters and nary a peep from rock or pop lovers.

The Recording Academy has taken a bold and necessary step to streamline the Grammys and make the process more compelling, competitive and ultimately, satisfying for those who win. But in the Latin fields, it made the wrong choices. ●●●

biz For 24/7 Latin news and analysis, see billboard.biz/latin.



Category confusion: Grammy Award winner **GRUPO FANTASMA**

Kid-Friendly Beats

Rhythmic Duo RKM & Ken-Y Score With Underserved Latin Tween/Teen Market

RKM & Ken-Y first realized the extent of their popularity among Latina schoolgirls through Facebook.

The Puerto Rican duo has nearly 1.5 million "likes" on the social media site, where dozens of fans have posted photos holding a copy of its new album, "Forever."

"These songs are dedicated to the time when you fall in love for the first time, when you have your first boyfriend or girlfriend in high school," says Ken-Y, whose full name is Kenny Vazquez. "It's a record to accompany the moments of your first love."

While most reggaeton stars are known for their racy lyrics and tough image, RKM & Ken-Y have succeeded in the crowded urban Latin genre with romantic rhythmic music made for teen crushes. "Forever," released on Valentine's Day, peaked at No.

10 on Billboard's Top Latin Albums chart. The pair's previous, Grammy Award-nominated album, "Masterpiece," sold 314,000 units in the United States, according to Nielsen SoundScan.

"This is music that the kids and their parents can listen to in their car on the way to school without obscene words," says Jorge Pina, president of RKM & Ken-Y's label, Pina Records. He puts the duo's core audience at between 8 and 16 years old.

While the 20-something RKM and Ken-Y say they didn't consciously set out to court young followers, they have found a growing niche in the Latin market that is being surprisingly underexploited by Spanish-language artists and labels.

While the Jonas Brothers and other Disney acts and teen artists like Justin Bieber

can appeal as much to a Latin crowd as any other, past acts like Mecano and Mexico's RBD have found their own huge audiences among bilingual teens and tweens, with the bonus of also appealing to their Spanish-speaking parents. Such is the case with "Forever," a 15-track set that includes romantic bachata ("Goodbye") and G-rated reggaeton ("El Party Sigue") that is destined to have minivans shaking.

"Yo Se," a romantic ballad featuring pianist Arthur Hannon, is sophisticated enough for Latin radio listeners of any age. Another song, "Regalo Quinceañera" (Quinceañera Present), demonstrates that RKM & Ken-Y and their label understand their core audience and how to make the most of it. With this pop serenade for a girl's 15th birthday party, traditionally the



Pair of aces: **RKM & KEN-Y**

biggest celebration in the life of a Latin teenager, the artists have created an anthem that will be played at quinceañeras for years to come.

"It's such a special moment

for girls that we wanted to honor it," says RKM, aka Jose Nieves, "and to give them something special from RKM & Ken-Y to celebrate this special day." —*Judy Cantor-Navas*

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

EN BREVE

ZOÉ ANNOUNCES TOUR DATES

Mexican rock band Zoé will hit the road for a tour that includes shows in Mexico, Latin America, Spain and 27 dates in the United States. The tour starts May 6 in Aguascalientes, Mexico, and will run through the summer, concluding Sept. 11 in San Jose, Calif. The group is touring in support of its new album, "MTV Unplugged: Musica de Fondo," which debuted at No. 16 on Billboard's Top Latin Albums chart.

—*Justino Águila*

UNIVISION RADIO LAYS OFF PDS

Univision Radio recently laid off programmers in key markets as part of what appears to be the largest round of layoffs at a Spanish-language radio network in recent memory, according to sources. Among those let go were KAMA Houston PD Arnulfo Ramirez, KLVE Los Angeles PD Fernando Perez and Univision Radio VP of programming Pete Manriquez, sources say. Representatives for Univision declined to comment beyond confirming that it is streamlining its operations. —*Leila Cobo*



FONSI TO SPEAK AT BILLBOARD LATIN MUSIC CONFERENCE

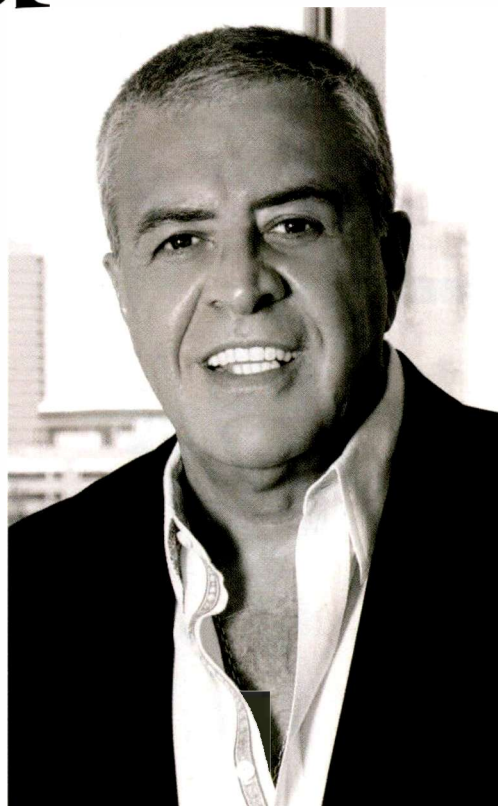
Singer/songwriter Luis Fonsi will join a panel discussion about songwriting at the Billboard Latin Music Conference, presented by State Farm in association with AT&T. Fonsi will participate in the BMI-sponsored "How I Wrote That Song" panel, which will include artist/songwriters Pitbull, Donato Poveda, Jorge Villamizar, and Lenny and Max, songwriters and producers for Aventura. BMI VP of Latin writer/publisher relations Delia Orjuela will moderate the panel. The conference takes place April 26-27 at the Eden Roc Resort in Miami Beach and will be followed by the Billboard Latin Awards on April 28. For more information and to register, go to billboardlatinconference.com. —*JA*

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EMI LATIN
AMERICA CEO

Nestor Casonu

The head of EMI's Latin music operations talks about fostering greater label-publishing collaborations.



When Roger Faxon was appointed CEO of EMI Group last June, the then-head of EMI Music Publishing assumed the helm of both the recorded-music and publishing sides of the major's operations.

Faxon followed the same model when it came time to restructure EMI's Latin operations, appointing Nestor Casonu, EMI Music Publishing's longtime regional managing director for Latin America, as CEO of EMI Latin America. The promotion put Casonu in charge of the major's publishing and struggling recorded-music operations in the U.S. Latin market and in Latin America.

Casonu began his career in 1978 at CBS Argentina, eventually rising through the ranks to become managing director of the label, where he played a key role in developing the careers of such acts as Soda Stereo and Pimpinela. He later founded his own label, Leader Music, in 1986 and eventually worked in concert promotion in Argentina.

In 1992, he joined EMI Music Publishing as managing director of its Argentina operations, before eventually taking on region-wide duties. During his tenure, EMI Music Publishing has signed writers like Don Omar and Ricky Martin and was named the top Hot Latin Songs Publishing Corporation in *Billboard's* 2010 year-end issue (*Billboard*, Dec. 18, 2010).

In his first interview since being appointed head of EMI Latin America in September, Casonu speaks with *Billboard* about redefining the major's relationships with Latin artists and how he plans to rebuild the label's market share.

How will you approach your new dual role as head of EMI Latin's label and publishing operations?

When Roger Faxon took over the label and publishing operations last year, he defined EMI as a global rights management group. We've stopped being a record label and a publishing company to become a service company for the artist. If we are successful in developing an artist, we'll probably have album sales, digital sales, sales of concert tickets, merchandise and sponsorships. Success is the vehicle through which to monetize everything. Establish an artist as a brand and you can monetize that brand. It's essential for the company to be involved in an artist's development to participate in these different revenue streams.

That's great with developing acts, but how does that work with already established artists?

We invite them to take the step from a traditional label relationship to what I'm talking about. We invite them to work with us in a promotional and development plan. If the

artist agrees with that plan, then we're sharing in income beyond album sales, with the understanding that album sales alone cannot pay for that investment.

Regional Mexican band Intocable says it left EMI last year after the label couldn't pay what it was asking for.

What they were asking for was totally out of the market, so we moved on. An artist is under no obligation to be part of our strategy, nor are we under any obligation to fulfill the plan of their dreams if it doesn't make sense for us. If an artist doesn't see eye to eye with us, we'll make the best effort possible to work with them. But we're not going to do anything that doesn't make financial sense.

What artists are you working with now?

We're working with all EMI acts signed to [Mexican management company] Seitrack like Alejandra Guzman and Zoé. Both are very big acts in Mexico, but in the U.S. they need further support from the label

to fulfill their potential, so we need to have an investment plan in that market. That's where we begin talking about new business models.

We're also in conversations with Juan Luis Guerra, Belinda and Shaila Durcal, among others. We need to redefine our relationship under our new strategy. However, our top goal is to serve the artist.

Will you be managing artists?

No, although we'll have a much bigger role in an artist's overall development strategy. We're also exploring different alliances with other management companies in different countries. We also already have some strong partners among TV companies with publishing arms, like Televisa in Mexico, TV Globo in Brazil and RGB in Argentina.

Is publishing part of your new deals?

All major music companies have long worked to develop closer synergies between publishing and label divisions. EMI may be the company that did this the least. But under our

new mandate, we're creating an atmosphere where both divisions will work to develop their artists and songwriters in a way that was done on only a very small scale before.

These are two revenue streams and when we're involved in everything there are far greater possibilities. But we're not asking for exclusivity. We work with many artists that are signed to other publishers. If tomorrow we discover a great songwriter, we'll work him as a songwriter. And if it's a great artist, we'll worry about delivering the best repertoire. If it's from EMI, all the better, but we'll never turn down a great song.

My experience in administration and collection of rights gives me a global vision to protect and exploit the rights of the producer, the writer, the artist and the publisher in today's digital platforms.

Why did you move your U.S. Latin office from Los Angeles to Miami, where your Latin American operations are based?

U.S. Latin and Mexico used to report

to North America, and now the company is part of an integrated Latin American region. It made no sense to have the region split in two. Most of our artists want to be active in every country, because of language and culture, so all the companies have to be under a single mandate.

What are your plans in Colombia, Brazil and Argentina?

We have a very small roster in Argentina—Catupecu Machu, Cacho Castaña and Leon Giecco are some of our key acts—because we were, for all practical purposes, out of the market for a long time. But we're planning to heavily invest in Argentina. In Brazil, we have a very important roster that includes Marissa Monte, one of Brazil's most important artists, as well as Alexandre Pires and Diogo Nogueira. But we're really looking to develop new acts.

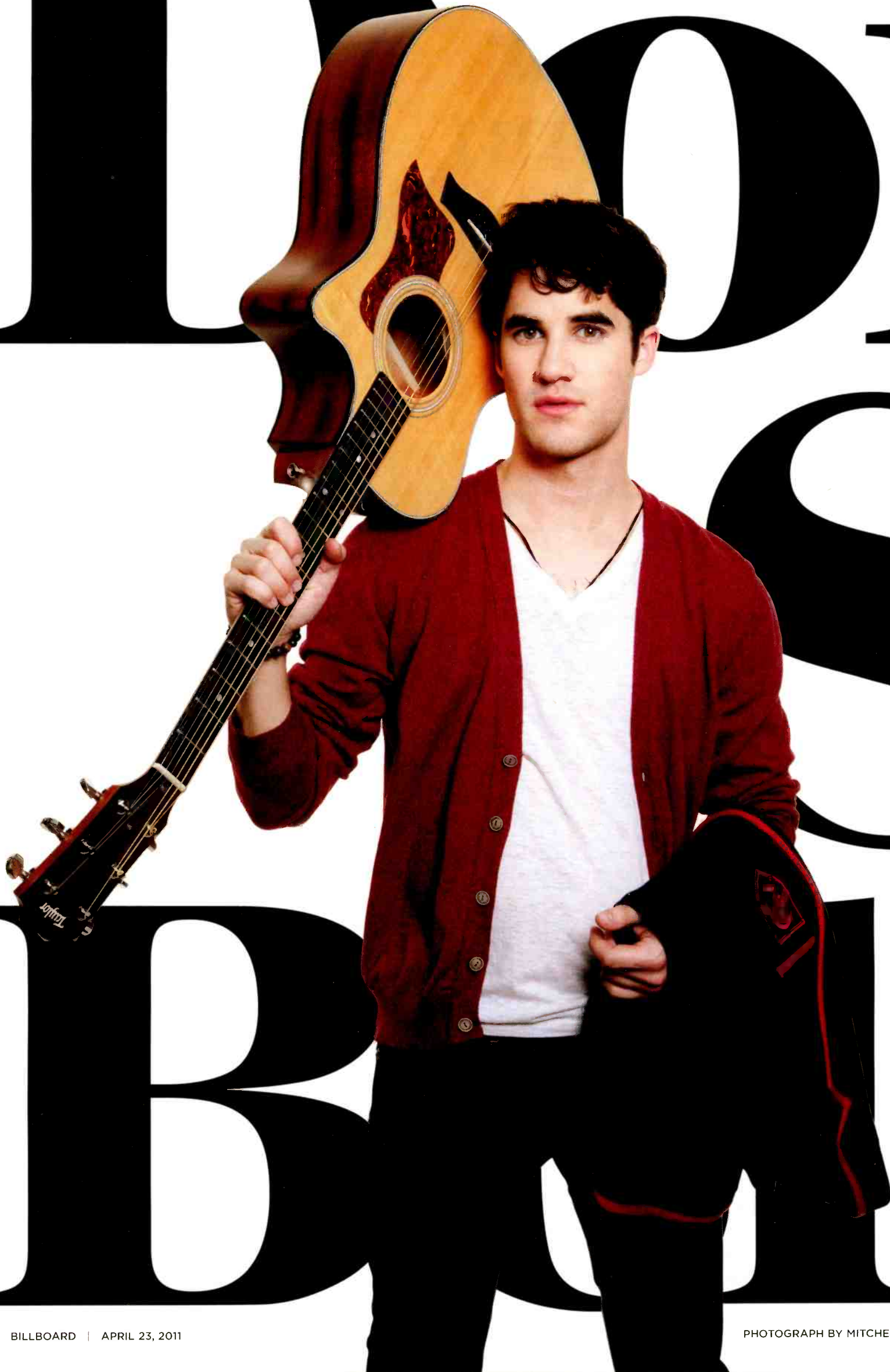
And in Colombia we are just now beginning to build a proactive operation as we have in other countries. Once we have that in place, it'll be our home base to supervise operations in the northern part of South America.

How would you describe EMI Latin today?

In the last few years, EMI stopped being in the forefront of creating new product and signing and developing acts. Our capacity to invest fell sharply due to financial restrictions. My philosophy—and Roger's—is to be extremely active in signing new artists and developing new talent. We're very active in all our regions now, choosing among all the artistic options that we have. Now, we sit with an artist, get to know that artist, get to respect the product, get to know the possibilities. And then, if both sides decide they can work together, the future is clear.

“It's essential for the company to be involved in an artist's development to participate in these different revenue streams.”

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FROM COLLEGE ENTREPRENEUR TO (BRIEFLY) STRUGGLING SINGER/ACTOR TO 'GLEE' DREAMBOAT, DARREN CRISS IS THE NEWEST MONEYMAKING TALENT FOR FOX AND COLUMBIA'S MULTIPLATFORM SMASH. CAN HE BECOME THE SHOW'S FIRST BREAKOUT POP STAR?

BY MONICA HERRERA

Darren Criss (@darrencriss) is giving himself a headache. The "Glee" star has already spent 45 minutes running through his entire adult life over the phone in painstaking detail—"I'm getting ready to write my memoir," he jokes—and cutting it short is hard. When he arrives on set for makeup, Criss, 24, tries to multitask. "I'm gonna be really L.A. I'm gonna put the Bluetooth in my ear," he says remorsefully. Within 15 seconds, though, he's abandoned that idea and escaped his glam squad in order to keep talking without interruption, marveling at his luck and plotting his next act out loud.

One might say “Glee” is Act 2—the first is set at the University of Michigan, where Criss, a mop-topped San Francisco kid fond of covering Alan Menken-era Disney songs, staged the very viral “A Very Potter Musical” with friends, started a musical theater production company (StarKid), co-produced the first student musical to chart on Billboard’s Top Cast Albums (“Me and My Dick,” in March 2010) and released an EP of singer/songwriter tunes (“Human”). In November 2010, of course, he landed the role of curious, confident and openly gay Blaine Anderson on “Glee” in his third audition for the show.

It’s not like “Glee” was hurting for success before Criss arrived (see story, below). But with his dark curls and a rich tenor that envelops pop hooks not unlike a bearhug from your No. 1 high school crush, Criss has made an instant impact on the show’s music sales. “Teenage Dream,” the Katy Perry hit performed by Criss and his fellow Warblers (played by the Tufts University Beelzebubs), became the fastest-selling digital track in “Glee” history, and arguably ushered in the trend of more current pop hits being reworked by the cast.

As Fox and Columbia Records gear up to release an all-Warblers “Glee” soundtrack (scheduled for April 19), the question of whether Criss will ultimately sign a solo deal—so far, only Matthew Morrison has inked one, with Mercury Records—hovers, and Columbia/Epic chairman Rob Stringer is happy to entertain it.

“We have huge belief in Darren Criss—huge belief,” Stringer says. “And when the time is right, we’ll do good work together on his solo record.” When, however, is still up for speculation. “Part of the joy of the show is in the ensemble-ness of it, so we’re taking it very slowly and very carefully,” Stringer says. “I don’t think ‘Glee’ is going away, so we’ve got time.”

Criss talked to Billboard about his beginnings, running StarKid and playing arenas on the “Glee” tour.

How did you first get into musical theater?

For me, it was Disney. I remember seeing people’s reaction to “Aladdin” and thinking, “Oh, man, I want to be a genie when I grow up!” Robin Williams is a pretty big character in San Francisco. I was like, “I want to do whatever that guy does. What



does he do, Mom? He’s an actor? OK, I want to do that.” I was all over the map, musically. I had all the “Les [Miserables]” and Andrew Lloyd Webber records, and I was a kid growing up in the ‘90s, so [I listened to] whatever pop was out at the time.

When did you first start to perform?

I was writing a lot of music in high school, and I enjoyed playing my own stuff but only if people asked. I figured at an open mic, I could either play a song about my own personal struggle with x-y-z, or I could play a Disney song, like “Part of Your

World.” If you can tap into someone’s nostalgia, you’ve got it. People get into it. It’s the gateway drug into “What else does this guy play?” That was my parlor trick.

After college I continued to play at coffee shops in L.A. because I had this huge backlog of music. I’d play for like four hours straight, and I’d never play the same song twice. I’d do it for like 50 bucks and it just made me happy. What’s crazy is everything I’m doing now on “Glee” is just an extension of what I’ve been doing my whole life. If they hadn’t given me “Teenage Dream,” I would have been playing it in a cafe somewhere.

Rewinding to college for a second, what was your reaction when “A Very Potter Musical” took off?

The day we put it on YouTube was the day my life turned completely upside down. There was a completely unanticipated, bizarre reaction where we fell ass-backward into this phenomenon of the Harry Potter fan community. Within a week we had like the No. 1 viewed video in 50 countries. We thought, “We have an audience—we should start a production company.” We put my “Human” EP out at the same time as the StarKid albums [“Me and My Dick” and “A Very StarKid Album”], so we had three albums charting in a year. I think the record labels were like, “What? How is this happening? Who are these kids?” It’s a testament to what’s possible in our generation. Case in point, Rebecca Black.

Does your “Glee” contract give you the flexibility to continue working with StarKid?

I was pleasantly surprised with how accommodating they all were. [“Glee” co-creator] Ryan Murphy has been extremely supportive. He knows about StarKid... and he’s come to my shows. And there’s a certain amount of credibility that they lend to it, which I’m appreciative of. So while I continue to work on our next musical, “Starship,” I’m not singing on that record; it’s just me as a writer.

How creatively fulfilling is it to record a “Glee” album?

Considering I didn’t ever expect what happened, I’m certainly grateful for it. I can’t believe they’ve decided to make an album out of all this stuff. My mom is like, “Oh, I can’t wait for your album!” I’m like, “Mom, it’s not really my album. My album will come out eventually. I was about to have it out. You’ll be able to listen to it soon.” Which is not to sound ungrateful. It’s just not my music—it’s other people’s songs, and it’s not just about me—it’s about “Glee” and a character who does these things with the Warblers. I look at it as a collective thing.

Radio Finally Goes For ‘Glee’

Mirroring the pluck of their fictional characters, the “Glee” singers have collected their first entry on Billboard’s Adult Top 40 airplay chart after two years of resistance from radio. The ensemble rises 37-36 in its second week on Adult Top 40 with “Loser Like Me” (Columbia), a track that premiered on the March 15 episode in which the cast performed the first songs written specifically for the Fox series.

On Adult Contemporary, Matthew Morrison, who portrays choir leader Will Schuester, likewise advances (29-27) in his second week with “Summer Rain” (Mercury/IDJMG). The “Glee” cast has tallied a record 131 entries on the Billboard Hot 100 (pushing Elvis Presley to second place with 108), but only four had previously reached an airplay survey: A quartet of Christmas songs

decorated the AC chart during the 2009 and 2010 holiday seasons.

“We’ve promoted ‘Glee’ music to radio for the past couple of years and week by week, programmers have embraced the show and its music more and more,” says Pete Cosenza, senior VP of promotion for adult formats at Columbia. “[Adult radio] has created weekly and, in some cases, daily features, and played snippets of songs. Now, more have put ‘Loser Like Me’ into regular rotation,” Cosenza says. The song debuted at No. 6 on the Hot 100 three weeks ago, marking the “Glee” cast’s second-highest rank, trailing only its debut release, “Don’t Stop Believin’” (No. 4). It has sold 333,000 downloads, according to Nielsen SoundScan.

“‘Glee’ is one of the biggest shows on television, and it’s a music show. What a win for us and radio,” Cosenza says.

Barb Richards, PD at adult top 40 WAJI Fort Wayne, Ind., whose airplay data contributes to the Adult Top 40 chart, says that the “Glee” cast’s introduction of a new composition prompted the station to finally add music from the show; it spun “Loser” 17 times in the April 4-10 tracking week.

“The show is huge and its music is popular, as shown by the sales,” Richards says, referencing the cast’s combined 22.1 million downloads and 5.2 million albums sold since the series’ May 2009 premiere, according to SoundScan.

“Still, I believe that people want to hear originals over remakes, so up until the ‘Glee’ cast’s original music it didn’t make sense for us to play each latest cover, other than to spotlight it the day of the show,” Richards says. “But, new music? Yes! The song is good on its own and having the ‘Glee’ name on it gives it a leg up.”

Island Def Jam Music Group senior director of adult formats Manny Simon says the airplay for “Summer Rain” bodes well for the May 10 release of Morrison’s self-titled debut album, which includes duets with recurring “Glee” guest Gwyneth Paltrow and Elton John. “Matthew comes with a massive built-in audience. He brings a familiarity to radio from the first spin.”

Bill Edwards, PD of AC WKJY Nassau, N.Y., which played “Summer Rain” 14 times last week, says it was an easy decision. “I like the song and our audience loves the show. That’s a winning combination.”

—Gary Trust



Growth spurt: **DARREN CRISS** at age 10 (above) and performing at Hollywood's Roxy Theatre on Dec. 18, 2010 (opposite page).

How involved are you in your day-to-day business?

I'm incredibly anal about everything that I do. Obviously because I'm so busy with so many things, people have to help me out, and I'm sure they feel like they're running me. But honestly, there's not a single decision that happens on my behalf that I don't feel I have complete control or say in.

I'm very specific about my goals. When I get home, I'm on the phone with StarKid and discussing things with them. It's tough because I'm helping run a ship over the phone in Los Angeles, and they've moved to Chicago rather recently. But I'm involved. Part of the reason I have the traction I do is that I have a pretty healthy relationship with everybody I work with, and it's really conducive toward being able to do all the massive amount of things that I run around doing. It's not just me being an actor—it's musician and writer.

Do you have any creative input on the songs you get to perform on "Glee"?

I'm still the new guy, so I don't want to go around saying, "We should do this. We should do that." But Ryan is always open to ideas, and I did at one point say, "Hey, Neon Trees' 'Animal' is a really great song." And about a week later it showed up in the

script. So whether or not he did it because of me, or if that was an idea he'd already had, I don't know, but it was a suggestion that I made and it became a reality. It just goes to show how open and receptive he is to ideas.

What was it like recording the Warblers album?

About 90% of the Warblers album I recorded in New York, because it's easier to fly one guy from L.A. to the East Coast than the 14 Beelzebubs guys from the East Coast to the West Coast. Things are very rush, rush, rush in Los Angeles because of the shooting schedule—typically for a "Glee" track, they only have anywhere from about 20 minutes to an hour or two. But I really lucked out when I went to New York because we could spend numbers of hours and get some food, have a beer and really organically grow something. It's a luxury that I do not take for granted, and I'm very careful to advertise that because I don't want to make the other "Glee" cast members mad at me for having that kind of situation.

Your character, Blaine, was singing so much at one point this season, the show itself even joked about it in a recent episode.

They kind of called it out, which I'm glad they did. Blaine definitely had his moment in the sun. I think it's time to focus back on the characters that fans of the show really know and love. Completely objectively from watching the show, I was like, "Why does Blaine get all these songs? This is ridiculous. I want to hear other people doing stuff." I think we're focusing a little more back on New Directions and taking a little bit of a break from the Warblers.

Do you envision releasing your solo album under the Sony Music family eventually?

We're working on it—we're really excited and it's something I've been wanting to do for a long time. I'm so thrilled that it's something that can happen because of "Glee," and like the Warblers album I hope I can do it justice and make it something that people can really enjoy.

Are you mentally prepared to play big arenas on the "Glee" tour?

Everything is so much bigger than myself, it's hard to comprehend. A year ago, I was so psyched that my first show in L.A. was at the Troubadour. I grew up dreaming of playing the Troubadour one day. Talk about so much for baby steps. It's like, "Wait—Staples Center, are you kidding me?" I was happy to drive around in a beat-up, crappy old van with my bandmates and just go to small clubs around the country.

When I look back on "Glee" and on this album, it's like I was offered to live in a golden marshmallow house in the sky. It's like, "Sure! I'll take it!" I never thought that it would ever happen, that I would get a magical marshmallow castle in the sky, but my God, thank you.



Sing, Sing A Song

TV GETS VERY 'GLEE'-FUL

"Glee" is picking up where "Die Hard" left off.

Back when Bruce Willis was captivating movie audiences as John McClane, film studios were flooded with "Die Hard"-derived pitches: "Die Hard" in a plane, "Die Hard" at a zoo, "Die Hard" in a school. Eventually, the joke went, people were pitching "Die Hard" in a building.

Soon, some TV executive may be pitched "Glee" in a high school. The imitative nature of TV has made the show a buzzword in the latest development season. With more than 75 pilots vying for slots on the fall network schedules, the "Glee" effect is in full bloom. There's "Glee" in a small, conservative town ("Hallelujah"), "Glee" on Broadway ("Smash") and "Glee" in the dance world ("Grace"). Add to that "Good Christian Bitches," which currently doesn't have a musical element, but does star two singers with "Glee" credits, Kristin Chenoweth and Jennifer Aspen. Plus, Oxygen has "The Glee Project."

The "Glee" effect could be a boom for songwriters looking to get originals into the mix of covers. "Glee" recently introduced its first original songs: "Loser Like Me" sold 314,000 copies between March 15 and April 3, according to Nielsen SoundScan, while "Get It Right" moved 212,000. Both songs reached the top 20 on the Billboard Hot 100.

While "Cop Rock" is often picked as the precedent, "Glee" is more closely attuned to "Eli Stone" from 2008-09 and the short-lived "Viva Laughlin," two break-into-song musicals that were ultimately seen as expensive flops. "Stone" was closer to "Glee" in tone: It combined ambition, romantic instability and popular songs in an attractive package, but it didn't find an audience and was canceled after two seasons.

Both of those shows were too adult, though, and didn't take into account an audience's ability to suspend reality, a crucial element in any musical. "Glee" has found an audience reared on "High School Musical," "Wicked" and animated musical feature films, viewers who are receptive to the idea that characters breaking into song is logical and even enjoyable. It bonds parents and children.

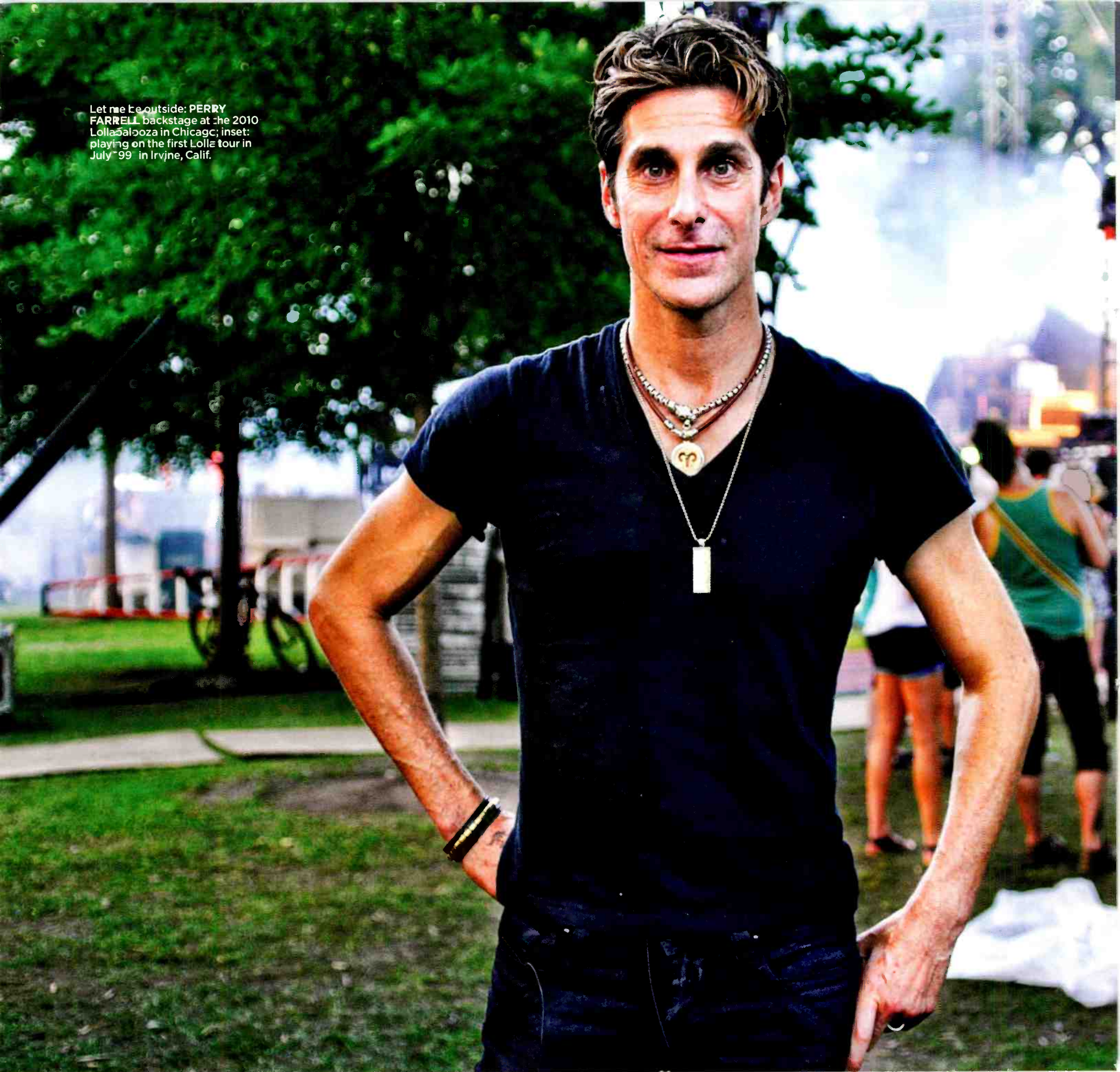
Next season, the idea of "Glee" may even get dramatic: NBC's "The Playboy Club" (set in the pre-Beatles world) plans to have its lead character sing one tune per show in addition to showcasing guest acts portraying such pop stars as Ike and Tina Turner. In "Playboy Club," the female leads are all singers and dancers in addition to being actors, just in case the show decides to go further down the "Glee" path. "Hallelujah," the Marc Cherry project set in the South that's expected to include gospel songs, has reached out to songwriters for originals.

"Glee" cleanly defines good and evil and avoids any ambiguity, an often-used element in children's shows and musicals. In its third season it will undoubtedly find company with shows that bear a resemblance to it. The challenge will be keeping it lively and relevant, which has oddly been tough for shows heavy on music, among them "The OC" and "Grey's Anatomy." The key will be keeping Sue Sylvester and Will Schuester off water skis. —Phil Gallo

“The labels were like, ‘What? How is this happening? Who are these kids?’ It’s a testament to what’s possible in our generation. Case in point, Rebecca Black.”

DARREN CRISS

Let me be outside: PERRY FARRELL backstage at the 2010 Lollapalooza in Chicago; inset: playing on the first Lolla tour in July '99 in Irvine, Calif.



ON THE 20TH ANNIVERSARY OF LOLLAPALOOZA, **PERRY FARRELL** TALKS ABOUT 'STERILIZED' AMPHITHEATERS, WORKING WITH WILLIAM MORRIS ENDEAVOR AND THE ELEMENTS OF A SUCCESSFUL FESTIVAL

BY RAY WADDELL

Championo Season



Jane's Addiction frontman Perry Farrell changed live music history when he founded the Lollapalooza festival 20 years ago. The event took its share of shots when it became, correctly or not, the poster child for misguided touring concepts. ¶ After the plug was pulled on the tour in 2004, Farrell basked again in the glow of success when the festival was resurrected as a stand-alone event in Chicago with producers C3 Presents and longtime partner William Morris Endeavor. This year, the team successfully launched Lollapalooza Chile in Santiago, and is prepping another event in Chicago. Farrell is pleased that Lollapalooza is no longer, as he puts it, a “smudge on my Wikipedia.”

People copied Lollapalooza, and most all failed. Then the tour itself failed in 2004. What went wrong?

The business model. Much like with the rest of the music industry, the business model had to change. The business model that was failing was asking the corporation that basically owned most of the amphitheaters around the country for a fee to turn around and pay your artists and get all the extracurricular things you need out on the grounds. Remember, with Lollapalooza in 1991 we were just one stage, seven groups, and hopefully we could get an art gallery out of the individual promoter. It was simple and kind of dirty and rough around the edges but it was a friendly place nonetheless, where people could go in and feel free and away from their normal lives.

But what happened with all these promoter rollups over the last 20 years—first SFX, then Clear Channel, then Live Nation—it became a case where you had to go to a Clear Channel and say, “We need this amount of money to pay for the talent, and by the way we’d also like to have a dance tent, and we’d like to have something called the “Mind Field” where we could open up young people’s minds to things like ecology.” And they would look at us and say, “We’re going to give you this amount of money and you’re going to play over here in this amphitheater that is a sterilized environment but we need you to play there because we own that location.” All those things contributed to the sterilization of the touring festival. So what we had to do was go dark, really think things over and get back to being trailblazers.

The year that Lollapalooza did not go out was probably the saddest week of my life. I had lost Lollapalooza and also lost Jane’s Addiction that very same week—my guys decided to go off and do their own band. And that was followed by, basically, Clear Channel called around the country to all the individual promoters that were left, there were probably five of them, and told them that they were not going to support the tour and kind of insisted that they all follow suit and not support us.

I didn’t think I’d ever rise again. I thought I was ash. But [C3 partner] Charlie Jones came to me and said, “I want to do it. Let’s go find a location.” We went into Chicago . . . we started to work with a different business model. We worked with city officials . . . I love this concept.

Aren’t you glad you didn’t sell the rights to Lolla?

There were guys that I don’t think were very good guys that saw that I was suffering . . . they asked if they could buy the rights to Lollapalooza for some minuscule amount of money. They saw that, business-wise, I was weakening. But I wouldn’t do it because I’ve always considered this my family business. One day I hope to give this business off to my children.

It could have ended on a sour note with a tainted legacy, but now it’s been resurrected.

It would hurt me when I’d look in the paper and it would originally say, “The tour that started it all, changed the world,” and in 2004 it became a smudge on my Wikipedia with, “It was canceled due to poor ticket sales.” There were more contributing factors than poor ticket sales, but all that’s behind me now . . . only champions get up. The other ones stay down.

Have William Morris Endeavor and contemporary music department head Marc Geiger been good partners?

They’ve been with me every step. The first utterance of “Lollapalooza” was between Marc and myself. He was a super-agent. Anybody that knows Marc knows that he’s very focused . . . he’s got a lot of opinions. If you know Marc, you’ll allow him to air those opinions—even if he’s wrong—because he’s got a lot of information . . . if you’re going to challenge him on any level . . . you’d better know what you’re talking about.

Because we’re so passionate about music, I’ve gotten into yelling, “fuck you” fights with him where it almost took us a year to make up. But just like I consider my band, we’re brothers and we’re going to remain that way. When you get to be more mature—I’m 52—those fights don’t last quite as long. But there was a time where I wouldn’t talk to Marc Geiger if you paid me.

What makes for a great music festival?

It starts with programming. If you program the music properly, not only do you have good music . . . but the unobvious effect is the people that attend are peaceful, intelligent, early-adopters. The chemistry creates this chain reaction . . . people are enjoying themselves because they’re being satisfied musically, but they’re also getting to develop socially.

The computer is a wonderful thing . . . it’s changed the world. But to this day there’s nothing that beats meeting people face to face, looking at them, studying them outside the office environment, the class environment, seeing what they do, how they react. That is when you create a scene.

The second thing that is almost as important is the land. That’s why I always said I don’t want screwed-in seats because if I want to go listen to somebody I really love and I want to move around and when some usher comes over and tells me not to move and I can’t go backward or forward, I’m going to be pissed off. That’s not the way I want to enjoy music.

You’re outdoors, you’re among trees, you’re standing on earth now. That does something, man. There’s a difference between standing on concrete and standing on earth. You can feel it, there’s a cooling element to it, there’s just something that is alive that is beneath you and around you. There’s no better sound quality than sound that is bouncing off of earth.

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Fresh Fests

WHO'S PRODUCING, WHO'S PLAYING AND WHO TO TALK TO

SUNFEST

@SunFestFL | West Palm Beach, Fla.; downtown | April 27-May 1

Featuring: Jason Mraz; Earth, Wind & Fire; Styx; MGMT; Sublime With Rome; Cee Lo Green; Jeff Beck; Taking Back Sunday; Gregg Allman; Neon Trees
Contact: info@sunfest.com

Founded: 1982

Producer: SunFest of Palm Beach County

BAMBOOZLE NEW JERSEY

@thebamboozle | East Rutherford, N.J.; New Meadowlands Stadium | April 29-May 1

Featuring: Wiz Khalifa, 30 Seconds to Mars, Taking Back Sunday, the Gaslight Anthem, Mötley Crüe, Lil Wayne

Contact: info@thebamboozle.com

Founded: 2003

Producer: Live Nation

BEALE STREET MUSIC FESTIVAL

@BealeStMusicFes | Memphis, Tom Lee Park | April 29-May 1

Featuring: Stone Temple Pilots, John Mellencamp, Wilco, Jason Mraz, the New Pornographers, Ziggy Marley, Cake, Hinder, Sublime With Rome, Cage the Elephant, Amos Lee, Mumford & Sons

Contact: mim@memphisinmay.org

Founded: 1977

Producer: Memphis in May International Festival

NEW ORLEANS JAZZ & HERITAGE FESTIVAL

@jazzfest | New Orleans, Fair Grounds Race Course | April 29-May 1, May 5-8

Featuring: Arcade Fire, Bon Jovi, Jimmy Buffett & the Coral Reefer Band, Kid Rock, Wilco, John Mellencamp, the Neville Brothers, Willie Nelson, the Strokes, Robert Plant & Band of Joy

Contact: presscoord@nojazzfest.com

Founded: 1970

Producers: Festival Productions Louisiana, AEG Louisiana Production

STAGECOACH COUNTRY MUSIC FESTIVAL

@Stagecoach | Indio, Calif.; Empire Polo Club | April 30-May 1

Featuring: Kenny Chesney, Rascal Flatts, Carrie Underwood, Darius Rucker, Josh Turner, Easton Corbin, Loretta Lynn, Chris Young

Contact: Marcee Rondon, marcee@msopr.com

Founded: 2007

Producer: Goldenvoice

BUZZFEST XXVI

Woodlands, Texas; the Cynthia Woods Mitchell Pavilion | May 1

Featuring: Jane's Addiction, Social Distortion, Flogging Molly, the Airborne Toxic Event, New Politics, the Dirty Heads

Contact: Leslie Sparacino, lesliesparacino@livenation.com

Founded: 1996

Producer: Live Nation

CAROLINA REBELLION

@cRebellion | Charlotte, N.C.; Metrolina Expo | May 7

Featuring: Avenged Sevenfold, Godsmack, Three Days Grace, Stone Sour, Seether, Bullet for My Valentine, Theory of a Deadman

Contact: rebellion@aeglive.com

Founded: 2011

Producers: AEG Live, Right Arm Entertainment

WELCOME TO ROCKVILLE

@RockvilleFest | Jacksonville, Fla.; Metropolitan Park | May 8

Featuring: Godsmack, Stone Sour, Seether, Theory of a Deadman, Puddle of Mudd, Skillet, Cold, My Darkest Days, Rev Theory

Contact: Keith Hagan, khagan@skhmusic.com

Founded: 2011

Producer: Danny Wimmer

ROCKFEST

@RockfestKC | Kansas City, Mo.; Liberty Memorial Park | May 14

Featuring: Disturbed, Stone Sour, Papa Roach, Alter Bridge, Sevendust, Hinder, Black Label Society

Contact: Joe Litvag, jlitvag@aeglive.com

Founded: 1992

Producers: AEG Live, KQRC Kansas City

HANGOUT MUSIC FESTIVAL

@Hangoutfest | Gulf Shores, Ala.; Gulf Shores Public Beach | May 20-22

Featuring: Widespread Panic, Foo Fighters, Paul Simon, My Morning



At the Palace: AVENGED SEVENFOLD performing at Michigan's Palace of Auburn Hills on Feb. 5.

Jacket, the Flaming Lips, the Black Keys, STS9, the Avett Brothers, Bassnectar, Cee Lo Green, Girl Talk
Contact: press@hangoutmusicfest.com

Founded: 2010

Producer: Huka Entertainment

ROCK ON THE RANGE

@rockontherange | Columbus, Ohio; Crew Stadium | May 21-22

Featuring: Avenged Sevenfold, Korn, Staind, Alter Bridge, Hinder, Sick Puppies, Rev Theory, Finger Eleven, A Perfect Circle, Disturbed, Stone Sour, Bullet for My Valentine

Contact: Kristine Ashton-Magnuson, kristine@am-media.net

Founded: 2007

Producers: Right Arm Entertainment, AEG Live, Crew Stadium

ROCKLAHOMA

@Rocklahoma | Pryor, Okla.; Catch the Fever Festival Grounds | May 27-30

Featuring: Mötley Crüe, Poison, Staind, Whitesnake, Papa Roach, Seether, Hinder, Skillet, Saving Abel, Sebastian Bach

Contact: info@feverfest.com

Founded: 2007

Producer: AEG Live

SASQUATCH! MUSIC FESTIVAL

@SasquatchTweet | Quincy, Wash.; the Gorge | May 27-30

Featuring: Foo Fighters, Death Cab for Cutie, Modest Mouse, Wilco, the Flaming Lips

Contact: brian.shimkovitz@sacksco.com

Founded: 2002

Producers: Live Nation, Adam Zacks

BAYOU COUNTRY SUPERFEST

@bcsuperfest | Baton Rouge, La.; LSU Tiger Stadium | May 28-29

Featuring: Tim McGraw, Kenny Chesney, Zac Brown Band,

Sugarland, Trace Adkins, Billy Currington, Luke Bryan, Jason Michael Carroll, Lee Brice, Josh Thompson

Contact: Louis Edwards, Matthew Goldman; 504-410-4100

Founded: 2010

Producer: Festival Productions BCM, AEG Live, Messina Group

SPRING FEST/BEST OF THE BEST CONCERT

@BESTOFTHEBEST_ | Miami, Bicentennial Park | May 28-29

Featuring: Chris Brown, Keri Hilson, Miguel, Travis Porter, Marsha Ambrosius, Stephen Marley, Damian Marley, Trina, DJ Khaled

Contact: bestofthebestconcert@gmail.com

Founded: 2007

Producers: XO Management, Rockers Island Entertainment, Radio One

MOVEMENT ELECTRONIC MUSIC FESTIVAL

@paxahau | Detroit, Hart Plaza | May 28-30

Featuring: Fatboy Slim, 69 (Carl Craig), Felix Da Housecat

Contact: media_2011@paxahau.com

Founded: 2000

Producer: Paxahau Promotions Group

SOUNDSET 2011

@soundset | Shakopee, Minn.; Canterbury Park | May 29

Featuring: Atmosphere, Big Boi, De La Soul, Slaughterhouse, Brother Ali, Doomtree, Mac Miller, Curren\$y, Blueprint

Contact: Mary Thayer, mary.thayer@wmg.com

Founded: 2008

Producers: Rhymesayers Entertainment, Rose Presents

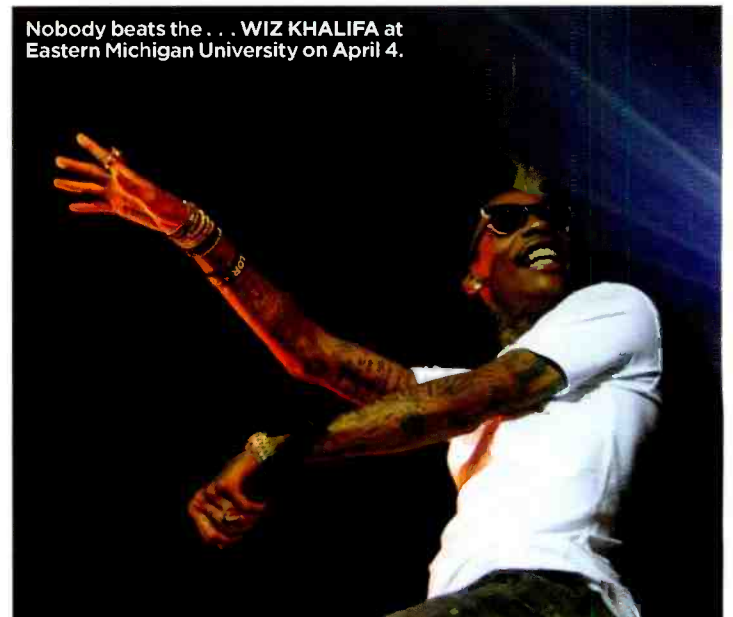
MOUNTAIN JAM

@mountainjam | Hunter, N.Y.; Hunter Mountain | June 2-5

Featuring: Gov't Mule, Warren Haynes Band, My Morning Jacket, Avett Brothers, Edward Sharpe, Béla Fleck & the Flecktones, Mavis Staples

Contact: Chris Taiëlie, ctailie@

Nobody beats the... WIZ KHALIFA at Eastern Michigan University on April 4.



AVENGED SEVENFOLD: SCOTT LEGATO/GETTY IMAGES; WIZ KHALIFA: ALLI HARVEY/GETTY IMAGES

shorefire.com

Founded: 2005

Producers: Warren Haynes, WDST Woodstock, N.Y.

THE ROOTS PICNIC

@Okayplayer | Philadelphia, Festival Pier | June 4

Featuring: The Roots, Nas, Wiz Khalifa, Esperanza Spalding, Ariel Pink's Haunted Graffiti, Yelawolf
Contact: Daniel Petruzzi, dan@okayplayer.com

Founded: 2008

Producers: The Roots, Live Nation, Okayplayer

BONNAROO MUSIC & ARTS FESTIVAL

@Bonnaroo | Manchester, Tenn.; 700-acre farm | June 9-12

Featuring: Eminem, Lil Wayne, Arcade Fire, Buffalo Springfield, Dr. John and the Original Meters, Widespread Panic, the Black Keys
Contact: info@bonnaroo.com

Founded: 2002

Producers: A.C. Entertainment, Superfly Presents

CMA MUSIC FESTIVAL

@CountryMusic | Nashville, Riverfront Park | June 9-12

Featuring: Jason Aldean, Sheryl Crow, Lady Antebellum, Brad Paisley, Miranda Lambert, Rascal Flatts, Zac Brown Band
Contact: communications@cmaworld.com

Founded: 1972

Producer: Country Music Assn.

CHICAGO BLUES FESTIVAL

@ChicagoDCASE | Chicago, Grant Park | June 10-12

Featuring: David "Honey Boy" Edwards, Lonnie Brooks, Shemekia Copeland, Sam Lay, Billy Branch
Contact: Veronica Resa, veronicaresa@cityofchicago.org

Founded: 1984

Producer: The Chicago Department of Cultural Affairs and Special Events

PLAYBOY JAZZ FESTIVAL

@PlayboyJazzFest | Los Angeles, Hollywood Bowl | June 11-12

Featuring: Dianne Reeves, the Roots with Terence Blanchard, Fourplay (Bob James, Nathan East, Chuck Loeb, Harvey Mason), Eddie Palmieri Salsa Orchestra
Contact: Nina Gordon, ngpr@sbglobal.net

Founded: 1979

Producers: Darlene Chan, Festival West

ICHTHUS MUSIC FESTIVAL

@Ichthusfestival | Wilmore, Ky.; Ichthus Farm | June 15-18

Featuring: Skillet, Matthew West,

Chris Tomlin, Red, Family Force 5

Contact: Doug Baker, doug@ichthus.org

Founded: 1970

Producer: Doug Baker

TELLURIDE BLUEGRASS FESTIVAL

@planetbluegrass | Telluride, Colo.; Town Park | June 16-19

Featuring: Sarah McLachlan, Mumford & Sons, Steve Earle & the Dukes, Abigail Washburn, the Head and the Heart
Contact: planet@bluegrass.com

Founded: 1974

Producer: Planet Bluegrass

GOVERNORS BALL MUSIC FESTIVAL

@GovBallNYC | New York, Governors Island | June 18

Featuring: Girl Talk, Pretty Lights, Empire of the Sun, Big Boi, Neon Indian, Passion Pit (DJ set), Mac Miller, Miami Horror
Contact: press@govball.com

Founded: 2011

Producer: Founders Entertainment

SUMMERFEST

@Summerfest | Milwaukee; Henry Maier Festival Park, Marcus Amphitheater | June 29-July 3, July 5-10

Featuring: Peter Dinklage, Toby Keith, Kanye West, Def Leppard, the Black Keys, Sugarland
Contact: summerfestinfo@summerfest.com

Founded: 1968

Producer: Milwaukee World Festival

CORNERSTONE FESTIVAL

@cstn | Bushnell, Ill.; Cornerstone Farm | June 30-July 3

Featuring: Phil Keaggy, P.O.D., Brian "Head" Welch, Anberlin, Gungor, Robbie Seay Band
Contact: John Herrin, john@cornerstonefestival.com

Founded: 1984

Producer: John Herrin

ESSENCE MUSIC FESTIVAL

@essencemusic | New Orleans, Louisiana Superdome | July 1-3

Featuring: Mary J. Blige, Kanye West, Jill Scott, Trey Songz, Fantasia
Contact: Diane Baxter, dbaxter@essence.com

Founded: 1995

Producer: Essence Festivals

PHISH SUPER BALL IX

@SuperBallIX | Watkins Glen, N.Y.; Watkins Glen International | July 1-3

Featuring: Phish

Contact: Ambrosia Healy, ambrosia@thefunstar.com

Founded: 2011

Producer: Phish

Festival Central

POST-KATRINA AND POST-OIL DISASTER, NEW ORLEANS MAY JUST BE THE FESTIVAL CAPITAL OF THE WORLD

BY PHIL GALLO

Quint Davis was shocked when he saw 50,000 people assembled for the first New Orleans Jazz & Heritage Festival staged post-Hurricane Katrina. That was five years ago this month.

"The hotels were filled with workers," the Jazz Fest producer/Festival Productions-New Orleans CEO says, remembering there was insufficient space for out-of-towners. "When we started, I looked out at the people and said, 'I don't know who you are, where you came from or where you're staying, but God bless you.'"

That year's festival, with headliners Bruce Springsteen, Bob Dylan, Paul Simon and Dave Matthews, had been in danger of being canceled. There was inadequate electricity and phone service, making event planning difficult.

But the show went on. And Jazz Fest—founded in 1970—ushered in a wave of local-music-focused festivals that have played significant roles in the Crescent City's recovery during the last five years. The French Quarter Festival, held April 7-10, attracted more than half a million people; this year's Jazz Fest is anticipating crowds of 400,000-plus over seven days; and numerous other festivals are driving traffic into the city during the rest of the year.

The economic impact of the 2010 French Quarter Festival, which expanded to four days this year, was \$316 million, while Jazz Fest brings in about \$300 million annually, according to event organizers. The 2009 Mardi Gras celebration, in a study conducted by Tulane University professors, had a direct economic impact of \$145.7 million and an indirect impact of \$322 million on the city.

Davis counts those figures as the impetus for Shell to deliver sponsorship dollars to keep the festival afloat. The only year it lost money was 2004, the year AEG Live stepped in as a co-producer; a role it continues to play.

"The festival was always structured to be an economic engine," Davis says, referring to its early-'70s roots when it became known for reviving brass bands, soul singers and pianist Professor Longhair. "But we needed all of New Orleans to come back to be successful." Jazz Fest, which runs April 29-May 1 and May 5-8, is produced by Festival Productions. Headliners include Arcade Fire, Bon Jovi and Jimmy Buffett, who's featured on one of this year's official posters. But it's the local acts that fill 88% of the bills, Davis says.

"One of the other big things that's unique to this year is our dedication to Haiti," Davis says before listing dozens of Haitian bands that will be performing. "This is the one place in America that knows what it's like to rebuild."

Rebuilding alongside the main festival are four smaller free festivals (all of which have cropped up or

been redefined since Katrina) that Jazz Fest's nonprofit foundation produces: Congo Square New World Rhythms Festival (Sept. 24-25), an event that combines former Latin music and African drum festivals; Crescent City Blues & BBQ Festival (Oct. 14-16), with Kenny Wayne Shepherd, Bettye LaVette and the Campbell Brothers; a Cajun/zydeco extravaganza the second weekend in June that's expected to attract 20,000 people; and the 3-year-old Treme Creole Gumbo Festival, the outgrowth of—of all things—a holiday garage sale.

After staging the Treme Creole Gumbo Festival twice, foundation director of programs Scott Aiges says, "We decided to make it a tribute to the neighborhood, an iconic place for musicians. Gumbo is a metaphor and it's real. With so many people really passionate about food, festivals get judged as much for their food as the music." It returns on March 24, 2012.

Davis agrees with Aiges, pointing out that Jazz Fest has become the world's largest Louisiana food festival, especially for seafood. And the confluence of festivals in April—French Quarter, Jazz Fest and the Old Algiers River Festival—makes it a prime time to release music by local artists.

French Quarter record store Louisiana Music Factory generates 15%-20% of its annual sales in the three weeks surrounding Jazz Fest. During the festival's seven days, the store hosts in-store performances of festival performers and promotes local as well as national acts. This year's local act in-stores include Garage a Trois, Treme Brass Band, Dr. Michael White, Irvin Mayfield, Galactic, the Pine Leaf Boys and Big Chief Monk Boudreaux. Majors are chipping in to promote recent albums by Lucinda Williams, Aaron Neville and Tab Benoit.

"Typically I look at what has been released since the last Jazz Fest," says Barry Smith, owner of Louisiana Music Factory, which has been in business for 20-plus years. "Something could have been released six months ago, but it's new to the Jazz Fest crowd." Basin Street Records president Mark Samuels has three releases ready for Jazz Fest: a new album from the Rebirth Brass Band, a combination book/CD from Mayfield and clarinetist White's "Adventures in New Orleans Jazz Vol. 1."

New Orleans music continues to be dominated by physical product. Samuels says the entire digital sales of Kermit Ruffins' "Happy Talk" will not equal Louisiana Music Factory's total CD sales of that title. The French Quarter Festival, he says, "is great for spreading the word," while Jazz Fest is where the label sees most of its sales. And summer's Satchmo Festival can be even better, he adds: "It's a mature crowd that buys product." ■■■



One of the posters for the 2011 New Orleans Jazz & Heritage Festival pays homage to Jimmy Buffett.

The economic impact of the 2010 French Quarter Festival, which expanded to four days this year, was \$316 million. Jazz Fest brings in about \$300 million annually.

CAMP BISCO X

@campbisco | Mariaville, N.Y.; Indian Lookout Country Club | July 7-9
Featuring: Disco Biscuits, Cut Copy, Wiz Khalifa, Bassnectar, Pretty Lights, Death From Above 1979, MSTRKRFT, Yeasayer
Contact: Chad David Shearer, chadavid@carewestpr.com
Founded: 2001
Producer: MCP Presents

VANCOUVER ISLAND MUSICFEST

@vimusicfest | Courtenay, British Columbia; Comox Valley Exhibition Grounds | July 8-10
Featuring: Alison Krauss & Union Station with Jerry Douglas, David Crosby, Randy Newman, Arrested Development, Jon Anderson
Contact: Doug Cox, dougcox@shaw.ca
Founded: 1996
Producer: Comox Valley Folk Society

BROOKLYN HIP-HOP FESTIVAL

@bkhiphopfest | Brooklyn, various

venues | July 11-16

Featuring: TBA
Contact: info@brooklynbodega.com
Founded: 2005
Producer: Brooklyn Bodega

ALL GOOD MUSIC FESTIVAL

@AllGoodFestival | Masontown, W.Va.; Marvin's Mountaintop | July 14-17
Featuring: Furthur, STS9, Primus, Pretty Lights, moe., Umphrey's McGee, John Butler Trio, Yonder Mountain String Band
Contact: publicity@allgoodfestival.com
Founded: 1996
Producer: Walther Productions

JAMBOREE IN THE HILLS

@JamboInTheHills | St. Clairsville, Ohio; open field | July 14-17
Featuring: Miranda Lambert, Tim McGraw, Toby Keith, Luke Bryan, Rodney Atkins
Contact: Kelly Tucker-Jones, kellytuckerjones@livenation.com
Founded: 1977
Producer: Live Nation

PITCHFORK MUSIC FESTIVAL

@pitchforkfest | Chicago, Union Park | July 15-17
Featuring: Animal Collective, Fleet Foxes, TV on the Radio, Deerhunter, Cut Copy, Neko Case, Guided by Voices, No Age
Contact: Jessica Linker, jessica@pitchperfectpr.com
Founded: 2006
Producer: At Pluto

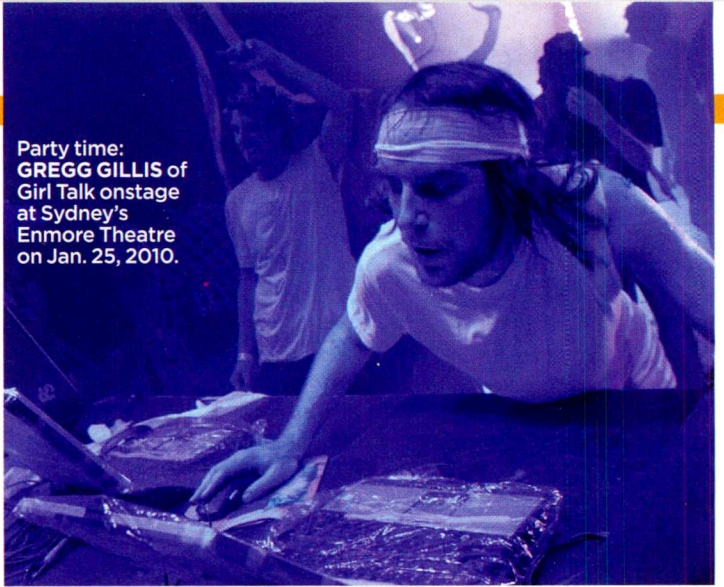
CALGARY FOLK FESTIVAL

@calgaryfolkfest | Calgary, Alberta; Prince's Island | July 21-24
Featuring: k.d. lang, Bonnie Prince Billy, the Felice Brothers, Balkan Beat Box, the Flatlanders, the Head and the Heart
Contact: Kerry Clarke, kerryc@calgaryfolkfest.com
Founded: 1979
Producer: Folk Festival Society of Calgary

GATHERING OF THE VIBES

@vibetribe | Bridgeport, Conn.;

Party time:
GREGG GILLIS of
Girl Talk onstage
at Sydney's
Enmore Theatre
on Jan. 25, 2010.



Seaside Park | July 21-24

Featuring: Phil Lesh and Bob Weir, Jane's Addiction, Elvis Costello & the Imposters, moe., the Levon Helm Band, Toots & the Maytals
Contact: Andrea Kramer, press@gatheringofthevibes.com
Founded: 1996
Producer: Ken Hays

ROCKYGRASS FESTIVAL

@planetbluegrass | Lyons, Colo.; Planet Bluegrass Ranch | July 29-31
Featuring: Steve Martin & the Steep Canyon Rangers, Del McCoury Band, David Grisman Bluegrass Experience, Hot Rize
Contact: planet@bluegrass.com

Founded: 1973

Producer: Planet Bluegrass

NEWPORT FOLK FESTIVAL

@Newportfolkfest | Newport, R.I.; Fort Adams State Park | July 30-31
Featuring: The Decemberists, Gogol Bordello, Emmylou Harris, Amos Lee, M. Ward, Wanda Jackson, Gillian Welch, Mavis Staples, Elvis Costello, the Civil Wars
Contact: Drew Granchelli, granchelli@gmail.com
Founded: 1959
Producer: Newport Festivals Foundation

'It's About The Experience'

DAVE MATTHEWS BAND, THE ROOTS, PHISH—FOR ARTIST-CURATED FESTIVALS, RISKS (AND REWARDS) ARE ROBUST

BY RAY WADDELL

It's a thing now, a trend: Artists are building their own events and festivals. Several bands are debuting their own fests this year, and others are continuing events they've developed in the past.

Examples of acts controlling their own festival destinies? Phish's Super Ball IX in upstate New York. Dave Matthews Band has its four Caravan fests. And there's Zac Brown's Southern Ground Music & Food Festival in Clemson, S.C. The Roots' Picnic in Philadelphia. The Disco Biscuits' Camp Bisco festival in Mariaville, N.Y. Wilco's Solid Sound Festival 2.0 in North Adams, Mass. The list goes on.

These events allow fans to enjoy both the festival experience and a huge dose of the band they love. The host implicitly endorses the supporting acts, along with everything else associated with the event. By holding their own fests bands control the end product. And when a band, and presumably its management team, runs its own festival, the financial rewards can far exceed what the group can earn from playing another festival. But the financial risk for

artists throwing their own party is high; the band has to surround itself with a team that knows what it's doing.

Phish is the king of the concept. Its Super Ball IX—so named because it'll be Phish's ninth band-staged event—is a concept the group pioneered at the major-league level beginning with the Clifford Ball in 1996 in Plattsburgh, N.Y. All of the band's mega-events have sold out with robust grosses typically in the millions of dollars.

Phish and Dave Matthews Band are managed by Coran Capshaw at Red Light Management, a company with a wealth of assets that can aid artists in festival production. "Phish pioneered the concept of artist-themed festivals, which I think, along with the influence of the European festivals, helped pave the way for festivals like Bonnaroo and the vibrant festival environment we're seeing in this country now," Capshaw says, referring to the Bonnaroo Music & Arts Festival in Manchester, Tenn., in which he is a partner. The fest's producers now own the Bonnaroo event site. "Investments have been made in staging, electrical and other infrastructure."

Dave Matthews Band will stage four regional destination festivals this summer under the Dave Matthews Band Caravan banner, the first of which is set for June 24-26 at Bader Field in Atlantic City, N.J., and the second July 8-10 at Chicago's Lakeside. These will be the band's only live events this year, as the group announced last year that it would

take a break from touring in 2011.

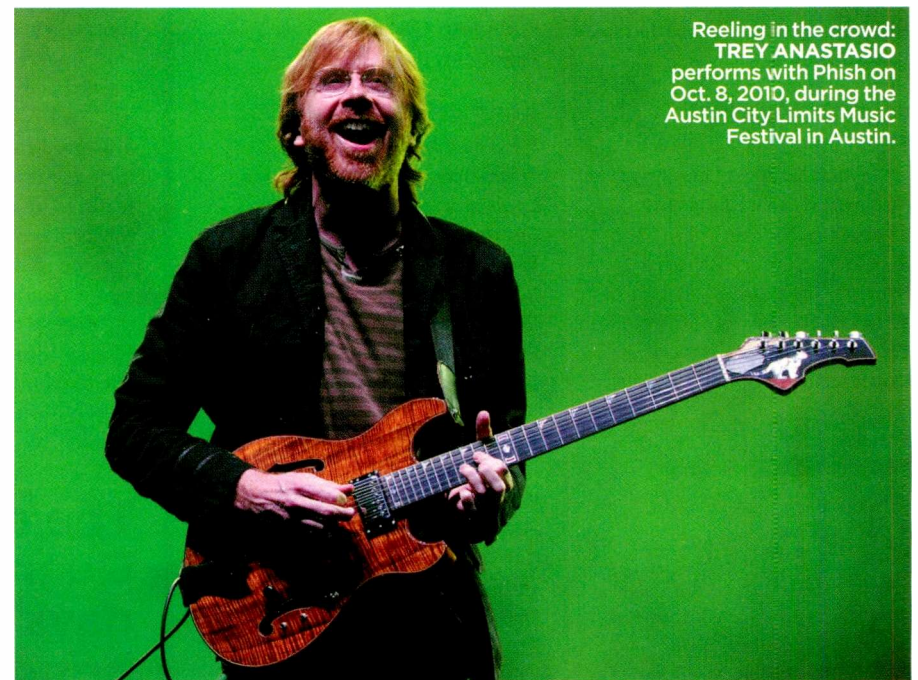
"The Dave Matthews Band . . . felt like they had a unique opportunity to put on something special for their fans," Capshaw says. "It's about mixing it up and offering something unique. There's an opportunity to do so much more here than with a normal concert."

Zac Brown Band also seeks to provide more than a concert, and it began that quest April 9 in Clemson with its first Southern Ground fes-

tival, a concept it'll roll out at various tour stops all summer. "It's about trying to make the fan feel part of something so much bigger than just a 90-minute set from their favorite band," says Will Ward, partner in Zac Brown Band management company ROAR.

Food is a big part of the experience. In Clemson and throughout the tour, Zac Brown Band carries its own concessions and VIP skyboxes. "For a premium, fans can enjoy essentially a five-star sitdown dinner before the show," Ward says, "and then enjoy incredible seats."

The concept will eventually inform all Zac Brown Band shows. "If we can go into a traditional venue and take advantage of their infrastructure, then great," Ward says. "But if they're not going to give us what we need to give the fans the whole experience, I don't think we'll be going in there. It's about the experience." ♦♦♦



Reeling in the crowd:
TREY ANASTASIO
performs with Phish on
Oct. 8, 2010, during the
Austin City Limits Music
Festival in Austin.

311 POW WOW FESTIVAL

@311PowWowFest | Live Oak, Fla.; Suwannee Music Park | Aug. 4-6
Featuring: 311, Sublime With Rome, the Dirty Heads, Streetlight Manifesto, Reel Big Fish, DJ Z-Trip
Contact: Neil Jacobsen, neiljacobsen@livenation.com; Sharisse Pessar, sharissepessar@livenation.com
Founded: 2011
Producer: Live Nation

ESCAPE TO NEW YORK

@escape2ny | Southampton, N.Y.; the Shinnecock Reservation | Aug. 5-7
Featuring: TBA
Contact: Dave Lory, dave@djlartistservices.com
Founded: 2011
Producer: Fred Fellows

LOLLAPALOOZA

@lollapalooza | Chicago, Grant Park | Aug. 5-7
Featuring: TBA
Contact: Brittany Pearce, brittany@freshcleanmedia.com
Founded: 1991
Producer: C3 Presents

HARD SUMMER MUSIC FESTIVAL

@HARDFEST | Los Angeles; Los Angeles State Historic Park | Aug. 6
Featuring: James Murphy, Holy Ghost, Pat Mahoney and Shit Robot, Digitalism, Miike Snow (DJ set)
Contact: press@hardfest.com
Founded: 2007
Producer: Hard Events

OUTSIDE LANDS MUSIC & ARTS FESTIVAL

@sfoutsidelands | San Francisco, Golden Gate Park | Aug. 12-14
Featuring: Muse, Phish, Arcade Fire, the Black Keys, Deadmau5, MGMT, Girl Talk, the Roots, Little Dragon, Erykah Badu, John Fogerty
Contact: info@sfoutsidelands.com
Founded: 2008
Producers: Another Planet Entertainment, Superfly Presents

SUNSET STRIP MUSIC FESTIVAL

@SSMF | West Hollywood, Calif.; various venues on the Sunset Strip | Aug. 18-20
Featuring: TBA
Contact: info@thesunsetstrip.com
Founded: 2008
Producers: Todd Steadman, executive director; Karmen Beck, managing festival director

ROCKY MOUNTAIN FOLK FESTIVAL

@planetbluegrass | Lyons, Colo.; Planet Bluegrass Ranch | Aug. 19-21
Featuring: Bob Weir, Chris Robinson & Jackie Greene, Brandi Carlile, Josh Ritter & the Royal City Band, Carolina Chocolate Drops

Contact: planet@bluegrass.com
Founded: 1991
Producer: Planet Bluegrass

MTS ROCK ON THE RANGE CANADA

@MTSrotcracanda | Winnipeg, Manitoba; Canad Inns Stadium | Aug. 20
Featuring: Alice in Chains, Evanescence, Five Finger Death Punch, Volbeat, Hinder, Anberlin
Contact: Kristine Ashton-Magnuson, kristine@am-media.net
Founded: 2009
Producers: Right Arm Entertainment, True North Sports & Entertainment Limited

FYF FEST

@FYFFEST | Los Angeles, venue TBA | Sept. 3
Featuring: TBA
Contact: info@fyffest.com
Founded: 2004
Producer: Sean "Curlee" Carlson

MUSICFESTNW

@MUSICFESTNW | Portland, Ore.; various venues | Sept. 7-11
Featuring: Explosions in the Sky, Archers of Loaf, Neurosis, Blind Pilot, Blitzen Trapper, Sebadoh, Pig Destroyer, Grails, Dirty Beaches
Contact: Trevor Solomon, tsolomon@wwweek.com
Founded: 2001
Producer: Willamette Week

AUSTIN CITY LIMITS MUSIC FESTIVAL

@aclfestival | Austin, Zilker Park | Sept. 16-18
Featuring: TBA
Contact: Sandee Fenton, sandee@freshcleanmedia.com
Founded: 2002
Producer: C3 Presents

PONDEROSA STOMP

@ponderosastomp | New Orleans, the Howlin' Wolf | Sept. 16-17
Featuring: Dave Bartholomew, Allen Toussaint, Big Jay McNeely, William Bell, Eddie Floyd, Lazy Lester, the Bo-Keys, Sir Mack Rice
Contact: westernpublicity@gmail.com
Founded: 2001
Producer: Ponderosa Stomp Foundation

ATP PRESENTS 'I'LL BE YOUR MIRROR'

@atpfestival | Asbury Park, N.J.; various venues | Sept. 30-Oct. 2
Featuring: Portishead, Jeff Magnum (Neutral Milk Hotel), Ultramagnetic MC's (original lineup), Bonnie Prince Billy, Mogwai, Shellac
Contact: Deborah Kee Higgins, deborah@atpfestival.com
Founded: 2011
Producer: All Tomorrow's Parties Presents

Compiled by Mitchell Peters.

The 'Essence' Of R&B

EMF FOCUSES ON CONNECTIONS TO CULTURE—AS WELL AS STAR-STUDED SUPERLOUNGES AND THE FULL SPECTRUM OF SOUL

BY JOZEN CUMMINGS

The three-day, three-night Essence Music Festival has quietly become the biggest R&B showcase in the world. Now in its 17th year, EMF—an outpost of influential African-American woman's publication Essence—is continuing its tradition of presenting some of the hottest and most beloved acts in the genre, while also stretching its boundaries with such artists as Kanye West, who's making his third appearance at EMF this year.

In addition to West, Mary J. Blige, Jill Scott and Trey Songz are all slated to perform on the festival's main stage in the New Orleans Superdome. And EMF unapologetically deals in nostalgia: Boyz II Men and Charlie Wilson are receiving the same billing as West and Blige. There will also be a slough of performances in the festival's "Superlounges," various multipurpose rooms in the Superdome that are converted into intimate performance venues. This year, the lineups for those areas include Mint Condition, Kelly Price, Alexander O'Neal and Parliament Funkadelic, as well as old-school hip-hop acts like MC Lyte and Naughty by Nature.

"Many people never leave the Superlounges," Essence Communications VP Michelle Ebanks says. "They go back and experience their lifetime favorites." EMF isn't a place to discover new talent or flavors of the month. "The artists come home," Ebanks says. "They won't have this fan experience anywhere else in America, or outside of America. It's the one most reminiscent of home, of their community, whether it's New Orleans, the South Side of Chicago or New York. . . . the festival-goers are coming from all of their hometowns, together."

With such a concentrated African-American audience in attendance, the festival also attracts a full slate of sponsors. "They come to the Essence festival to deepen their engagement," Ebanks says. "It isn't a hard sell. It is feeding the appetite that these sponsors have . . . and each one's commitment to having a relationship with African-American consumers."

Coca-Cola has been the presenting sponsor since the first festival, and major sponsors at this year's EMF include Belvedere Vodka, which returns for the second year in a row to create the Belve Music Lounge, a decadent backstage experience where VIPs mingle with the show's stars as main-stage acts perform, and Verizon, the festival's official wireless provider.

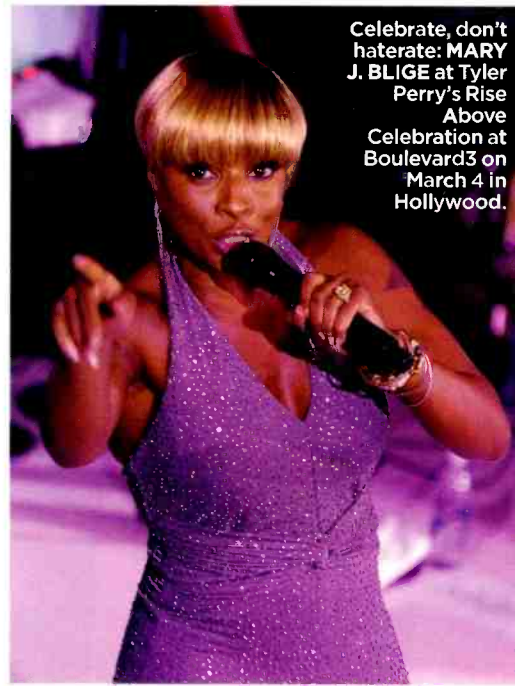
"Our partnership is important because Essence is one of the oldest recurring events in the African-American community that continues to evolve year after year," says Cameka Crawford, manager of community

relations and multicultural communications for Verizon. "It puts us in touch with trendsetters."

For Belvedere president/CEO Charles Gibb, the chance to take his company back to EMF was a no-brainer. Last year, the spirit sponsor not only made the backstage area a star-studded scene, but also created a drink just for the occasion, the Belve Peach Essence, which Gibb says was such a hit that Belvedere aims to bring it back this year. "We're always looking for things that are firmly established and on the mark," Gibb says.

EMF has also grown beyond just a music event—it's now a cultural festival. With the Essence Empowerment Experience taking place in the Ernest N. Morial Convention Center during daytime hours, people can enjoy haute cuisine while participating in panel discussions featuring the likes of CNN's Soledad O'Brien and author/radio personality Steve Harvey. But at night, they take to the Superdome to enjoy the shows by timeless artists.

"At Essence magazine, of course we focus tightly in on black women," Ebanks says. "And at the Essence Music Festival, the focus is on the connection to culture and community—in a broader sense, that speaks to everyone."

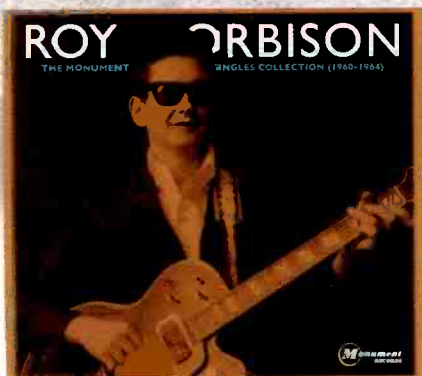


Celebrate, don't hate: MARY J. BLIGE at Tyler Perry's Rise Above Celebration at Boulevard3 on March 4 in Hollywood.

"Our partnership is important because Essence is one of the oldest recurring events in the African-American community that continues to evolve."

—CAMEKA CRAWFORD, VERIZON

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the life and
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Roy Orbison.



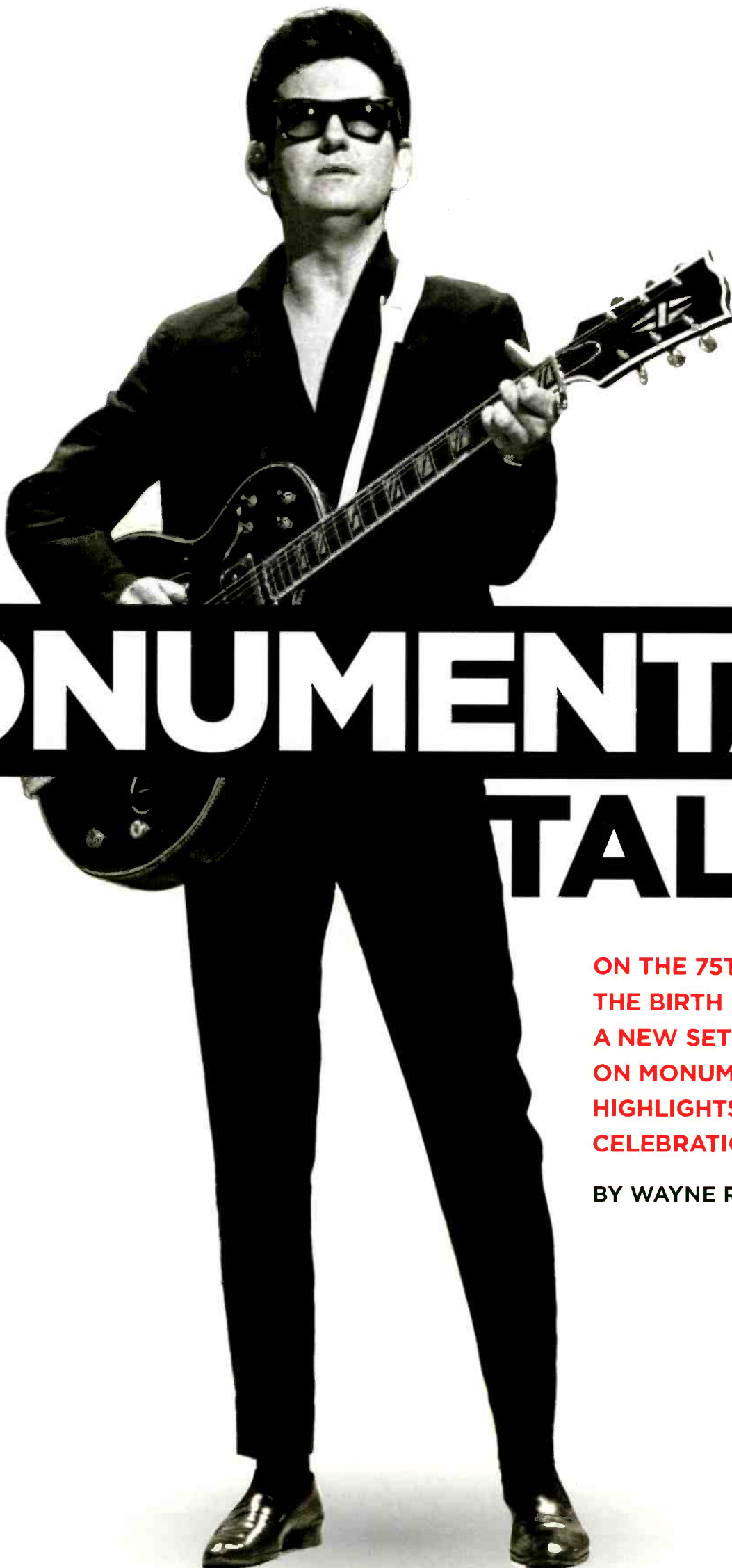
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A

MONUMENTAL

TALENT

**ON THE 75TH ANNIVERSARY OF
THE BIRTH OF ROY ORBISON,
A NEW SET OF HIS SINGLES
ON MONUMENT RECORDS
HIGHLIGHTS A YEARLONG
CELEBRATION**

BY WAYNE ROBINS

Roy Orbison's career, at once long and much too short, has been well-documented through the years. It began in the mid-'50s with a weekly West Texas TV show with his band the Wink Westerners (also known as the Teen Kings), and some noteworthy rockabilly sides with Sun Records. In the '80s, his membership in the Travelin' Wilburys with Bob Dylan, Tom Petty and longtime friend George Harrison re-established his rock'n'roll peerage. Soon after his death from a heart attack in 1988 at age 52, there was a posthumous top five album for Virgin, "Mystery Girl," and the top 10 single "You Got It." There had been stops at RCA, MGM and other labels, and international touring success when his recordings were in eclipse at home.

But none of that work would've mattered if it weren't for the years Orbison recorded for Nashville's Monument Records. From the tail of 1959 into 1965 were the years that guitar-wielding, sunglasses-wearing Roy Orbison became one of the most influential singers and songwriters in rock history, opened up the possibilities of pop music and became a star, two-and-a-half minutes at a time.

"Roy Orbison: The Monument Singles Collection," due April 26, is the centerpiece of a yearlong celebration of the 75th anniversary of Orbison's birth on April 23.

"Monument is the foundation," says his widow, Barbara Orbison, who has been the guiding force of his music and memory since his death. Barbara Orbison is president of Orbison Enterprises, Orbison Records, Roy Orbison Music, Barbara Orbison Music, Still Working Music Group and Pretty Woman Perfume. And though she has lined up a bumper crop of projects and charity events to celebrate Orbison's diamond anniversary year, she says, "Monument was the core."

It was Monument Records, run by Fred Foster in Nashville, that showcased not just the dramatic voice but the songwriting

"THIS WAS REALLY BARBARA ORBISON'S VISION. SHE WANTED TO EXPOSE THE FACT THAT THOSE WERE ACTUAL SINGLES, THAT'S HOW THE HISTORY HAPPENED."

—JOHN JACKSON, LEGACY RECORDINGS

of Orbison and his partners, first Joe Melson, then Bill Dees. (Monument started in 1958 in the Washington, D.C.-area; Foster's initial partner was Baltimore DJ and local TV personality Buddy Deane—John Waters' inspiration for the Corny Collins character in the movie and stage show "Hairspray.")

The three-disc package, released by Sony Music's Legacy Recordings division, consists of two audio CDs, the A sides in sequence (disc one) and B sides (disc two) of each of his Monument 45 rpm singles, sounding as close to the original singles as possible from the original mono tapes. The third disc is a DVD of nine songs performed by Orbison and his band, the Candymen, for a TV show in Holland in 1965.

It is a curious document, Orbison and the Candymen band in front of an audience of formally dressed young people who are either the best-behaved teenagers ever filmed or sulking because they found out they weren't allowed to dance, as they usually did on the program.

But the Monument discs are a feast. The A sides begin with "Uptown," which was recorded in September 1959 and peaked at No. 72 on the Billboard Hot 100, the timeless tale of a poor bellhop's ambition fueled by unrequited love for a rich beauty living in the penthouse. The hit streak begins with the second Monument release: "Only the Lonely (Know How I Feel)," which peaked at No. 2 on the Billboard Hot 100 in the summer of 1960,



They say it's your birthday: **THE BEATLES** and other revelers celebrated **ROY ORBISON'S 28th birthday** on April 23, 1964, at a restaurant in London's Soho district, while his son, **ROY JR.**, smiled at the camera. Below right: Orbison played with an all-star band for the 1988 cable TV concert billed as "A Black and White Night." Below left: Orbison as a child in Texas.



and was a whole different kind of rock'n'roll. At a time of novelty hits, songs about dance crazes and teen-idol tossaways, "Only the Lonely" was intense, passionate, operatic and beautifully sung by Orbison with the harmonies and chorus by co-writer Melson and the Anita Kerr Singers. Backing them was an all-star team of Nashville session players, including guitarists Hank Garland and Harold Bradley, Floyd Cramer on piano, Buddy Harman on drums and Bob Moore, Monument's musical director/orchestra leader, on bass.

That sumptuous sound characterized such standards as "Blue Angel," "Running Scared" and "Crying." Between 1960 and

1963, Orbison was in the top 40 of the Hot 100 for 119 weeks; in 1964, the year of the British Invasion, Orbison logged another 23 weeks in the top 40, including three weeks at No. 1 with his uptempo signature tune, "Oh, Pretty Woman."

The B sides disc is just as interesting as the run of hits, for a number of reasons. Because Orbison wrote so much of his own material with partners Melson and Dees, and because he had such good outside material to draw from, both sides of his singles were generally strong, and Orbison's Monument 45s could be turned over at school dances or suburban basement parties without losing listeners' interest.

Some of the B sides, in fact, were hits themselves, including "Candy Man" (the rocking flip side **continued on >>26**)

Happy Birthday
Roy!



Peace & Love

Apple



Class reunion: Sun Records pioneers **JOHNNY CASH, JERRY LEE LEWIS, ROY ORBISON** and **CARL PERKINS** reunited in 1985 to record the album "Class of '55: Memphis Rock and Roll Homecoming."

from >>24 of "Crying"); "Workin' for the Man," which nearly matched the chart success of 1962's minor hit "Leah"; and the anomaly of "Blue Bayou," one of Orbison's most renowned performances, which didn't match the chart success of its lesser-known "other side," the uptempo 1963 hit "Mean Woman Blues," Orbison's cover of a Ray Charles-style track from Elvis Presley's 1957 "Loving You" soundtrack. (There's some disagreement about which side was in fact the A side: The Billboard Book of Top 40 Hits indicates "Mean Woman Blues" was the A and "Blue Bayou" the B, though the latter appears on the A disc of the Monument singles set.)

Ironically, another B side that might've been expected to surpass the A side was the flip to "I'm Hurtin'," which only made it to No. 27 at the end of 1960. That B side: an orchestrated version of Don Gibson's "I Can't Stop Loving You"—two years before Charles changed the course of music with his version in 1962, which was a multiweek chart-topper on the pop, R&B and adult contemporary charts. And consider "Love Hurts." The composition by Boudleaux Bryant had its greatest chart success not with Bryant's protégés, the Everly Brothers, who cut it themselves in 1960, or by Orbison, for which it was the B side of "Running Scared." Instead, Nazareth's power-ballad version went to No. 8 on the Hot 100 in 1976.

Barbara Orbison is particularly excited that "The Monument Singles Collection" has been released in the mono sound of the original 45s. "The mono tracks, those are the tracks that Roy signed off on," and have the organic feel of the studio recordings, she says. The stereo tracks, she notes, were re-touched by technology.

"We always used stereo mixes in the CD era," says John Jackson, VP of A&R and content development for Legacy Recordings. "Barbara wanted to make sure we had all the right [Monument] label logos and the mono mixes as they came out on the 45s.

"This was really Barbara Orbison's vision," Jackson continues. "She wanted to expose the fact that those were actual sin-

gles, that's how the history happened. She wanted to celebrate Monument as a label, and Fred Foster, who developed Roy from a Sun Records guy to an international superstar."

Tracking down the original mono recordings was a job for the set's producer, longtime reissues and catalog specialist Gregg Geller.

"This music hasn't been released in its monophonic state since it was first released in the early and mid-1960s," Geller says. During Orbison's Monument years, singles were released in mono and albums in mono and stereo, as it was for almost every artist. By the late '60s, Geller says, "mono was discontinued, so from that time on, we only used stereo tapes."

It's a bit ironic that after nearly 50 years and a constant evolution from mono to stereo, analog to digital, vinyl to tape to CD to MP3, the craving for authenticity and historical accuracy has brought music back to mono.

"I'm constantly impressed with the quality of the Monument recordings, which largely has to be attributed to Bill Porter, the engineer on those sessions," Geller says. In addition, the sustained musical quality of all of Orbison's sides made it likely that unlike some early-'60s hit releases, it wasn't always predetermined which recording was going to be the A side.

"You cut the best possible record you could make with each song, then you can decide which one it was going to be," Geller says. Most B sides and album filler tracks of the era were recorded based on keeping specific music publishers happy, but in the case of Orbison, covering Gibson and Bryant for his B sides showcased how good his own writing was.

Sony—which has previously staged catalog campaigns for major artists including Presley, Johnny Cash, Miles Davis and Billy Joel—will release a disc of the A-side singles exclusively through Walmart. Recognizing that the "Monument Singles Collection" is the heart of the 75th-birthday campaign promoting Orbison's legacy, the label is also preparing a radio show targeting triple A, Americana and noncommercial outlets, Jackson says, "ready-made for a holiday weekend." ●●●

Fans' Faves

Billboard invited music industry admirers to offer their views of Roy Orbison's unique talent, and their choice of a favorite song from the singer.

"Roy's voice was so unique. I felt like his voice and his songs were speaking for me. What teenager isn't filled with angst? And many of Roy's songs, most especially 'Crying,' just hit home for me. His voice was captivating."

—Martin Bandler, chairman/CEO, Sony/ATV Music Publishing

"Roy Orbison possessed not just one of the greatest voices ever heard. More than that, he knew how to convey the deepest parts of emotion in a song. My favorite Roy Orbison song—this week—is 'Uptown.' It's a wish we've all had, and it swings."

—Howard Kramer, curatorial director, Rock and Roll Hall of Fame and Museum

"In addition to being a great songwriter, Roy probably had the greatest voice and the greatest range of any pop singer during the rock'n'roll era. He also had an amazing ability to interpret a song and knew when to use his vocal instrument. My favorite song was 'Running Scared' because I don't think I ever remember hearing a song that had such a great emotional build coupled with powerful lyrics and Roy's incredible vocal interpretation."

—Mike Curb, chairman, Curb Records

"'Crawling Back' is less familiar than some of Roy's best-known titles but contains everything that is great about him. I greatly admire the sensitivity and powerful melancholy of his writing and singing. He was a gentleman to those he worked with on 'The Black and White Night.' [The 1988 cable TV concert featured Orbison backed by Bruce Springsteen, Elvis Costello, Jackson Browne, Tom Waits, Bonnie Raitt, T Bone Burnett, k.d. lang and others]."

—Elvis Costello

"Roy Orbison has one of the most distinctive, haunting voices in the history of American music. That voice deserves to be heard, and it's one of the reasons we chose to honor him with this new exhibit. You can't deny 'Pretty Woman' and its place as a landmark pop song. It's impossible for me not to list it as my favorite Orbison piece, since it is on my personal top 100 songs of all time. It's perfect in every way."

—Bob Santelli, executive director, the Grammy Museum

"Roy had an incredible voice and a way with lyrics... like nobody else. He wrote incredibly beautiful songs and sang them just beautifully. He is a one-note listen. After just hearing one note [on the radio], you always know it is Roy. It's hard to pick one favorite song; there are probably three or four. 'Pretty Woman' is amazing, but 'Only the Only' could be my favorite."

—Mike Carden, president of North American operations, Eagle Rock Entertainment

Quotes compiled by Debbie Galante Block.

IT WAS BOTH A PRIVILEGE AND AN HONOR TO HAVE WORKED
WITH SUCH AN INCREDIBLE TALENT AS ROY ORBISON
- Mike Curb



Remembering Roy

Anniversary Year Brings Multiple Tributes To Orbison
BY WAYNE ROBINS

An array of events and ventures will honor the musical legacy of Roy Orbison this year, marking the 75th anniversary of his birth on April 23.

■ Gift shops at Hard Rock Cafe locations this month begin selling a lapel pin that is a replica of Orbison's 12-string Epiphone "Pretty Woman" guitar, with proceeds benefiting Musicians On Call. The organization brings live and recorded music to the bedsides of patients in healthcare facilities. Further information about the group's work is available at musiciansoncall.org.

best-known hits. A group of mostly young, indie acts from the United States, the United Kingdom, Canada, South Africa, Japan, Brazil, Spain and elsewhere are also expected to sing Orbison's hits on a album set for physical release later this year.

■ At the Hard Rock Cafes in Madrid and Barcelona in May, diners who purchase an item from a "Roy Orbison menu" will be entered into a contest to win a "Pretty Woman" guitar and other prizes. The promotion will run for two months, culminating with a tribute concert featuring Spanish artists,



■ The Grammy Museum in Los Angeles will have memorabilia on display as part of an exhibit called "The Soul of Rock & Roll" that opens April 29. The museum has been working with Barbara Orbison, the singer's widow, who manages his estate and copyrights.

■ Starbucks Entertainment will release a single-disc Roy Orbison compilation in its Opus Collection series on May 10. It will be one of only four albums sold in the coffee chain's shops during that period. Other artists featured in the Opus series include Ella Fitzgerald, John Lennon and the Bee Gees.

■ Also in May, Orby Records will release through iTunes a new compilation of artists covering some of Orbison's

"including the band Deparado, who have recorded an amazing version of 'Running Scared,'" says Tanja Crouch, VP of Roy Orbison Music and Barbara Orbison Productions.

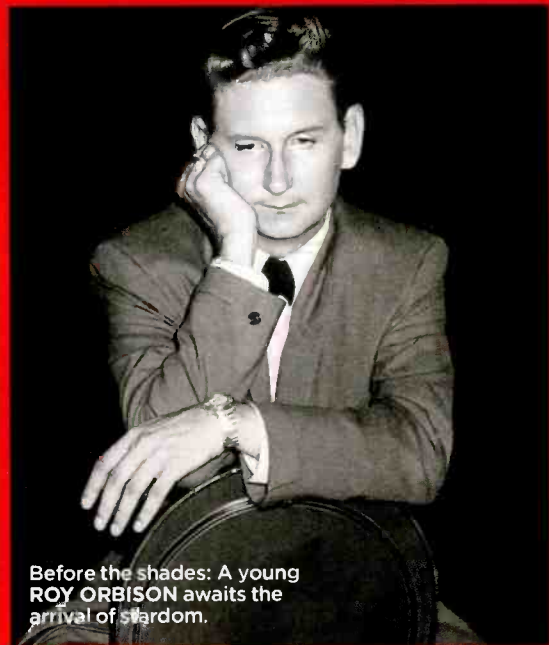
■ The videogame "Rock Band 3" will offer players a new pack of downloadable Orbison songs. Orbison's music is also featured in videogames including "Guitar Hero," "SingStar" and "Alan Wake."

■ Barbara Orbison will discuss the 75th anniversary of her husband's birth and his musical legacy in upcoming features in Country Weekly and Texas Music magazines.

■ The state of Texas will use likenesses of Orbison, Willie

Roy's Top Spots

Orbison's Songs Heard In Ads Worldwide



Before the shades: A young ROY ORBISON awaits the arrival of stardom.

The global appeal of Roy Orbison's music attracts consumer brands around the world.

Orbison's hits recently licensed for commercials, according to Roy Orbison Music, include "You Got It" for Vodophone in Australia and for Merker in Croatia, "Losing You" for Whitegoods in Australia, as well as placements of "I Drove All Night," "Crying" and "Only the Lonely (Know How I Feel)."

"Oh, Pretty Woman" has been tapped by Mitsubishi and Osaka Gas for separate campaigns in Japan, American Express in Israel and ATOL in France.

In addition, Orbison's songs have been licensed for videogames including "Rock Band," "Guitar Hero," "SingStar" and "Alan Wake."

Nelson and T-Bone Walker in a tourism campaign during the next three years.

■ A Roy Orbison "walking museum," or street display, will be featured at this year's monthlong Memphis in May International Festival, along with contests and promotions related to the singer.

■ In England, where Orbison has been revered since the Beatles opened for him at a 1963 show, there are a number of events planned, including an April 23 show at London's Castle venue, featuring Orbison tribute acts, singer Dave Collison and the band known as the Trembling Wilburys.

■ On a somewhat larger scale, Barbara Orbison says there are plans for a concert in London's Hyde Park on Sept. 9. The event will be produced by Bill Kenwright and BBC Radio, with an expected attendance of 20,000. The lineup and further details haven't yet been announced but Orbison expects that it'll be an easy concert to put together. "Everybody loves Hyde Park," she says. "And they all love Roy." Other tribute concerts are under discussion for Berlin and Toronto. ...

IN ENGLAND, WHERE ORBISON HAS BEEN REVERED SINCE THE BEATLES OPENED FOR HIM AT A SHOW IN 1963, EVENTS INCLUDE A HYDE PARK CONCERT ON SEPT. 9.

Every trip to the studio was a rich experience and made memories that will last all my life. "Oh, Pretty Woman," my final production, turned out to be the biggest hit of his career. In my opinion, Roy's performance captures all the essence of the greatness of his almost mystical talent, absolute vocal control, impeccable phrasing, humor, musicianship, and perfect communication skills. All of Roy's records were recorded live, no overdubs. And to answer the question so many have asked, he even played an Epiphone 12-string guitar while he sang on the recording - there won't be another like him.

FRED FOSTER
PRODUCER/FOUNDER



DEAR ROY,

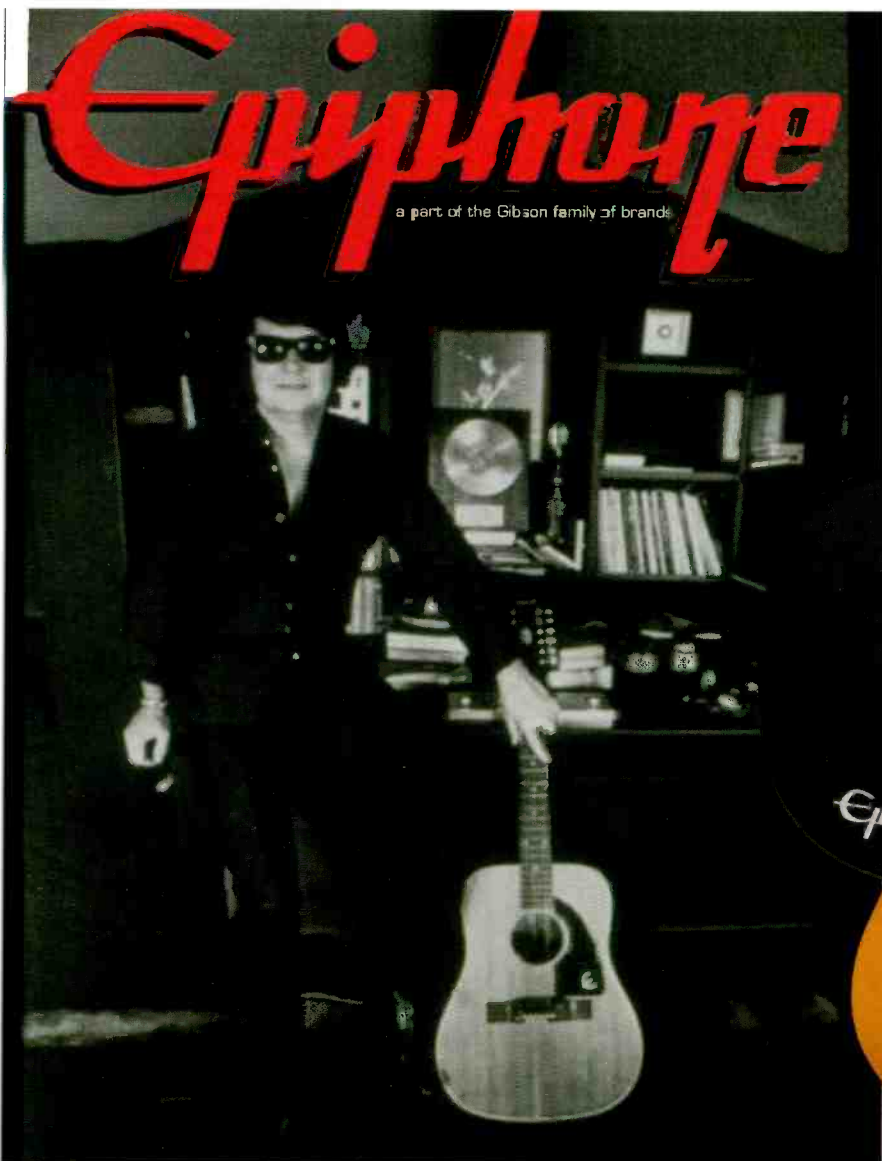
So it's the 75th Anniversary of your birth. How I wish you could be here. Though you left us much too soon, your music lives on and will no doubt outlive us all - as well it should.

Thank you for your friendship and the many blessings I have known because of you. So, save a space for me in that great studio in the sky...

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Pretty Woman

How Barbara Orbison Keeps Roy's Music And Memory Alive

BY WAYNE ROBINS

Barbara Orbison has been doing exceptionally well administering the recordings and songs of her late husband Roy Orbison. She also has been doing good, promoting events with a number of charities, and this year's 75th anniversary of the singer's birth is no exception.

A key charitable initiative is a venture involving Roy Orbison Music, the Hard Rock International chain and nonprofit organization Musicians On Call.

Musicians On Call brings live and recorded music to the bedsides of patients in healthcare facilities. It began in 1999 as a project of the Kristen Ann Carr Fund, which provides grants for cancer research and seeks to improve the lives of cancer patients, with an emphasis on adolescents and young adults. In its first year, the fund sponsored a small concert by the musician Kenli Mattus for patients at New York's Memorial Sloan-Kettering Cancer Center.

After the show in a common recreation area, Mattus went to hospital rooms to entertain patients who were too sick to be wheeled into the concert. "The experience of having the musicians one-on-one with the patients was so profound," recalls

Dr. Leslie Faerstein, executive director of Musicians On Call, which grew out of that event and now brings music to patients worldwide, tapping a wide base of musicians.

To raise money for Musicians On Call, the team at Roy Orbison Music in Nashville designed a guitar-shaped lapel pin, a replica of Orbison's 1962 Epiphone 12-string guitar, which was said to be the instrument on which he wrote "Oh, Pretty Woman." The pin will be sold at Hard Rock Cafe gift shops in New York, Los Angeles, Nashville and other cities, with proceeds going to Musicians On Call.

Annie Balliro, senior director of brand philanthropy for Hard Rock International, says, "Our brand's DNA was built on phi-

lanthropy and artist relations. It's such an honor as a core music brand to have relationships with iconic artists of Roy's stature."

Hard Rock, with 150 hotels, casinos and restaurants around the world, is leveraging properties worldwide with Orbison-oriented activities. Hard Rock restaurants in Madrid and Barcelona, for example, will have items on an Orbison side of the menu; those who order from it will be entered in a contest to win an Epiphone "Oh, Pretty Woman" guitar, which Gibson brought to market in a limited full-sized replica edition in 2009, and receive tickets to an Orbison tribute concert featuring Spanish acts.

"Our cafes in Spain are among our best live music and community-savvy

continued on >>32



"(Say) You're My Girl": ROY and BARBARA ORBISON enjoying a moment together in Australia in 1970.

We are forever honored to work in support of one of the greatest voices in Rock n' Roll history.

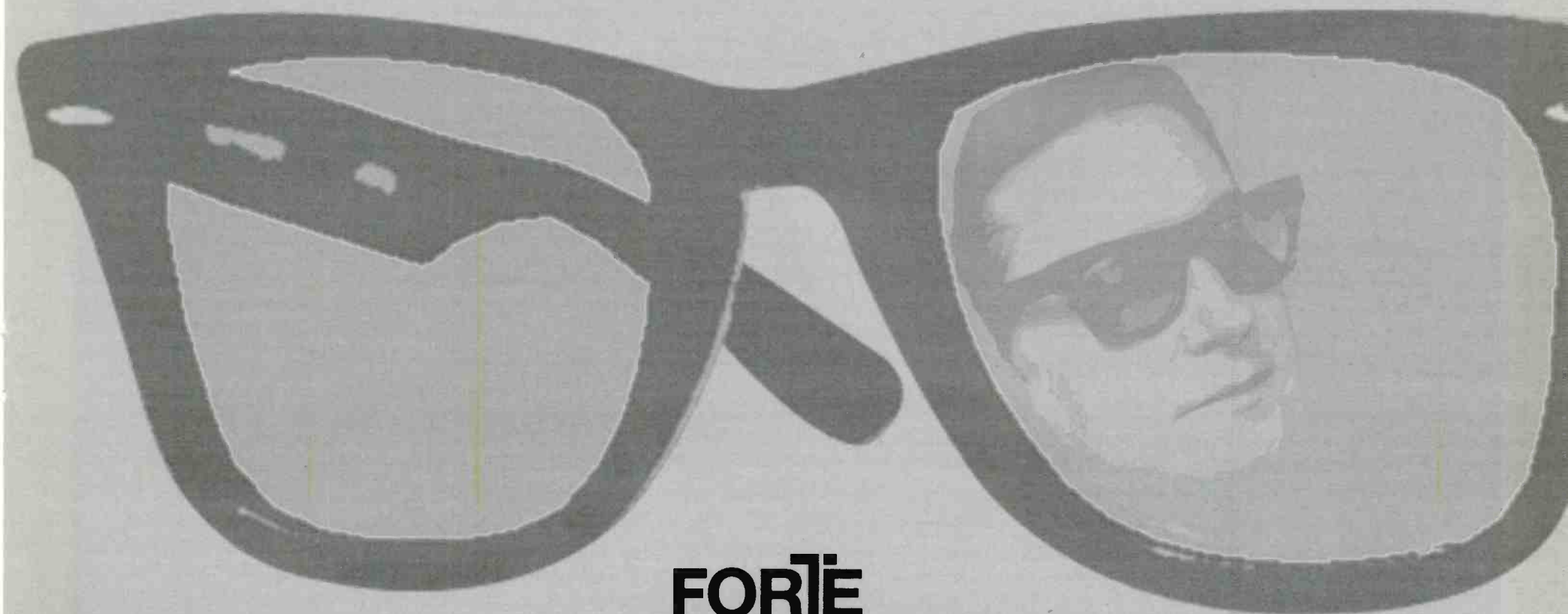
Happy 75th Birthday, Roy.

We miss you.

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Family and friends. Nashville producer CHET ATKINS (left) visited in 1973 with ROY and BARBARA ORBISON and son ROY JR.

from >>30 venues," Balliro says. "You never know where Roy's fans will pop up; it's worldwide."

"Musicians On Call bringing music to hospitals is a wonderful way of being of service," Barbara Orbison says. "I live in Nashville, which is full of incredible songwriters and musicians. I also have a music publishing company, wonderful artists and writers that I know, [so] I said, 'We have to pass it on, give it away.'"

Musicians On Call was the beneficiary of a concert by Ben Harper, Sweethearts of the Rodeo, Rodney Crowell and others in 2010 at the Hard Rock Cafe in Nashville in honor of Orbison's 74th birthday. The money raised went to create a Musicians On Call Orbison program at Nashville's Bordeaux Long Term Care Facility.

Barbara Orbison is president of Orbison Enterprises, Orbison Records, Roy Orbison Music, Barbara Orbison Music and Still Working Music Group. She has also been establishing her own brand by marketing Pretty Woman Perfume, a scent that she created and wore for more than 25 years.

"I get stopped once or twice a night when I wear it, people ask-

ing me what it is," Orbison says. "One night I was out with two girlfriends from the entertainment and fashion industries, one of whom has her own fragrance. She asked me about it, and I told her I mixed it myself. She said, 'OK, you are going to bring out a fragrance.'"

Thus Pretty Woman, the perfume: "It's very empowering," Orbison says.

Orbison sells it independently on the website PrettyWomanPerfume.com; its slogan: "For the pretty in every woman." The site also sells Pretty Woman candles, T-shirts and other apparel. The perfume is now being rolled out in Sweden, Germany and England. It's also available at Fred Segal boutiques and at such retail outlets as Plaza Beauty at New York's Plaza Hotel.

Barbara Orbison has also been enjoying great success as a music publisher.

Still Working Music Group represents Liz Rose, co-writer of Taylor Swift's hit "You Belong With Me," BMI's 2010 song of the year; Tommy Lee James, co-writer of "Bleed Red," Ronnie Dunn's first solo single since leaving Brooks & Dunn; as well as hits by Darius Rucker, Gary Allan and George Strait.

From Wink, With Love

Orbison's Boyhood Home Honors Its Famous Son

Roy Orbison's hometown of Wink, Texas (population: 900), is a former oil boom town in the Big Bend region of West Texas, a bit south of the New Mexico border. (Orbison was born in Vernon, Texas; the family moved to Wink in 1946.)

To call Wink rural is an understatement: It's 15 miles from the nearest interstate highway but a six- or seven-hour drive from Austin, San Antonio or Dallas, Wink resident Joely Mohler says.

Which makes it all the more remarkable that tourists come every year to the small, open-by-appointment Roy Orbison Museum in Wink, or arrive in clusters—small clusters, but clusters just the same—from as far as Europe and Canada for the annual Roy Orbison Weekend celebration, which occurs almost every June.

Scheduled this year for the weekend of June 17, the festival features a parade, "Pretty Woman" contests, tribute acts and more.

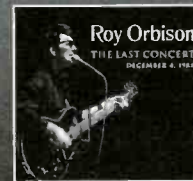
As Debbie Carter, a director of the Wink Orbison museum and co-organizer of the festival, once told a reporter, the festival each year is "the liveliest thing to happen in town since last year's festival."

—Wayne Robins

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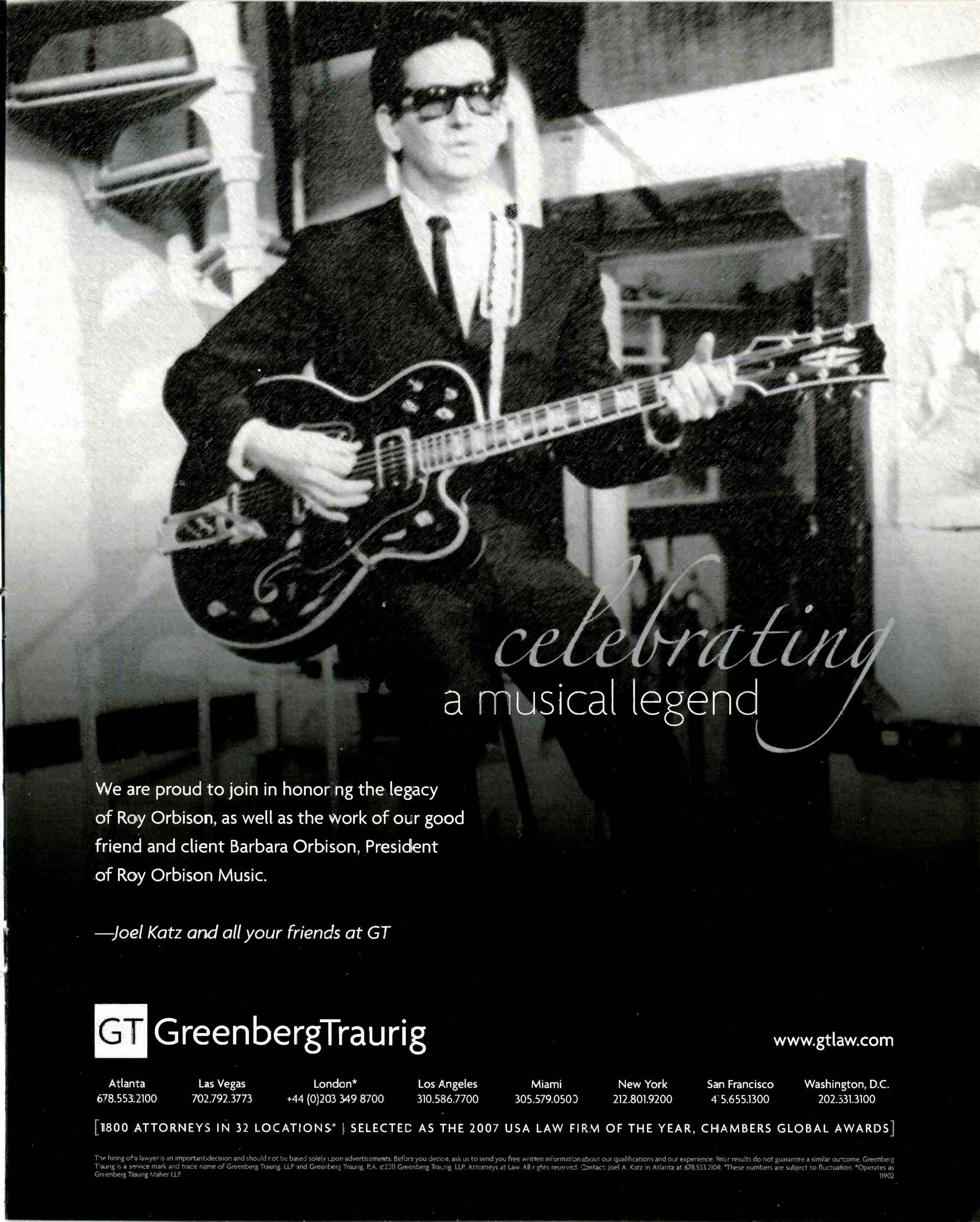
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On The Screen

Orbison's Hits A Favorite Of Filmmakers

The cinematic drama and energy of Roy Orbison's music have been recognized through the years by film directors. Working with Barbara Orbison, president of Roy Orbison Music, numerous movie makers have obtained synchronization rights to feature Orbison's hits in their movies. The films range from the obvious—director Garry Marshall's 1990 box-office hit "Pretty Woman"—to the offbeat—director Jonathan Frakes used "Ooby Dooby" in "Star Trek: First Contact" in 1996.

In 1967, Orbison himself had a starring roll in "The Fastest Guitar Alive," a film directed by Michael D. Moore. Set during the Civil War—Orbison played a Confederate spy—the film featured several of his songs including the title track.

As compiled by Roy Orbison Music, here's a chronological recap of films that have featured Orbison's music.

- "50/50" (2011) ("Crying") directed by Jonathan Levine; starring Joseph Gordon-Levitt, Seth Rogen, Anna Kendrick, Anjelica Huston and Bryce Dallas Howard.
- "W" (2008) ("Claudette") directed by Oliver Stone; starring Josh Brolin, Richard Dreyfuss, Ellen Burstyn, Noah Wyle and Elizabeth Banks.
- "The Other End of the Line" (2008) ("Oh, Pretty Woman") directed by James Dodson; starring Jesse Metcalfe, Shriya, Larry Miller and Sara Foster.
- "Billy, The Early Years" (2008) ("In Dreams") directed by Robby Benson; starring Martin Landau, Lindsay Wagner, Stefanie Butler and Armie Hammer.
- "Beverly Hills Chihuahua" (2008) ("Oh, Pretty Woman") directed by Raja Gosnell; starring Drew Barrymore, Salma Hayek, Jamie Lee Curtis, George Lopez, Andy Garcia, Piper Perabo, Cheech Marin and Paul Rodriguez.
- "Crazy" (2008) ("Dream Baby [How Long Must I Dream]") directed by Rick Bieber; starring Waylon Payne, Ali Larter, Lane Garrison and Scott Michael Campbell.
- "American Gangster" (2007) ("Only the Lonely [Know How I Feel]") directed by Ridley Scott; starring Denzel Washington, Russell Crowe, Josh Brolin and Malcolm Goodwin.
- "Repressions" (2007) ("Crying") directed by Adam Kargman; starring Debra Hopkins, Courtney Robinson, Tom Huben and Doug Purdy.
- "Danny—Tähti Ja Tähtien Tekijä" (2007) ("Oh, Pretty Woman") a documentary from Finland directed by Jetro Kokko.
- "Gymnaslærer Pedersen aka Pedersen: High-School Teacher" (2006) ("Oh, Pretty Woman") a film from Norway directed by Hans Petter Moland.
- "Date Movie" (2006) ("Oh, Pretty Woman") directed by Aaron Seltzer; starring Alyson Hannigan, Adam Campbell, Eddie Griffin and Carmen Electra.
- "Stay aka Sleeping Dogs" (2006) ("You Got It") directed by Bob Goldthwait; starring Melinda Page Hamilton, Bryce Johnson, Colby French and Jack Plotnick.
- "William Eggleston in the Real World" (2005) ("In the Real World") a British documentary directed by Michael Almereyda.
- "Miss Montigny" (2005) ("Oh, Pretty Woman") a film from Belgium directed by Miel Van Hoogenbemt.
- "Man on Fire" (2004) ("Blue Bayou") directed by Tony Scott; starring Denzel Washington, Dakota Fanning, Marc Anthony and Christopher Walken.
- "Dreamcatcher" (2003) ("Blue Bayou") directed by Lawrence Kasden; starring Morgan Freeman, Jason Lee, Timothy Olyphant, Tom Sizemore and Donnie Wahlberg.
- "Bad Company" (2002) ("Oh, Pretty Woman") directed by Joel Schumacher; starring Anthony Hopkins, Chris Rock, Kerry Washington and Peter Stormare.



Guitar slinger: Director Michael D. Moore cast Roy Orbison (standing) as a guitar-playing Civil War spy in his 1967 film.

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- "Last Orders" (2002) ("Blue Bayou") directed by Fred Schepisi; starring Michael Caine, Bob Hoskins, Helen Mirren and Ray Winstone.
- "Mulholland Drive" (2001) ("Crying") directed by David Lynch; starring Naomi Watts, Billy Ray Cyrus, Justin Theroux and Ann Miller.
- "The Guilty" (2000) ("Crying") directed by Anthony Waller; starring Bill Pullman, Angela Featherstone, Gabrielle Anwar and Duncan Fraser.
- "The Love Letter" (1999) ("Only the Lonely [Know How I Feel]") directed by Peter Chan; starring Kate Capshaw, Blythe Danner, Ellen DeGeneres, Tom Selleck and Tom Everett Scott.
- "Paperback Hero" (1999) ("Crying," "Oh, Pretty Woman," "Only the Lonely [Know How I Feel]," "I Drove All Night") directed by Antony J. Bowman; starring Hugh Jackman, Angie Milliken and Claudia Karvan.
- "Kill the Man" (1999) ("Workin' for the Man") directed by Tom Booker and Jon Kean; starring Luke Wilson, Joshua Mailina, Phil LaMarr and Teri Garr.
- "In Dreams" (1999) ("In Dreams") directed by Neil Jordan; starring Annette Bening, Aidan Quinn, Katie Sogana and Robert Downey Jr.
- "You've Got Mail" (1998) ("Dream") directed by Nora Ephron; starring Tom Hanks, Meg Ryan, Katie Sogana and Greg Kinnear.
- "Little Voice" (1998) ("It's Over") directed by Mark Herman; starring Brenda Blethyn, Ewan McGregor, Philip Jackson and Michael Caine.
- "Dance With Me" (1998) ("Dream Baby") directed by Randa Haines; starring Vanessa Williams, Kris Kristofferson, Joan Plowright and Jane Krakowski.
- "A Cool, Dry Place" (1998) ("Claudette") directed by John N. Smith; starring Vince Vaughn, Monica Potter and Jenny Robertson.
- "Girls' Night" (1998) ("Oh, Pretty Woman," "Mean Woman Blues") directed by Nick Hurran; starring Brenda Blethyn, Julie Waters, Philip Jackson and Anthony Lewis.
- "Gummo" (1997) ("Crying") directed by Harmony Korine; starring Jacob Reynolds, Nick Sutton and Chloë Sevigny.
- "Gravesend" (1997) ("Crying") directed by Salvatore Stabile; starring Thomas Brandise, Sean Quinn and Tom Malloy.
- "The End of Violence" (1997) ("You May Feel Me Crying") directed by Wim Wenders; starring Bill Pullman, Andie MacDowell, Gabriel Byrne and John Diehl.
- "Star Trek: First Contact" (1996) ("Ooby Dooby") directed by Jonathan Frakes; starring Patrick Stewart, LeVar Burton, Michael Dorn and Alfre Woodard.
- "The Sunchaser" (1996) ("So Young," "Blue Bayou," "Blue Rain") directed by Michael Cimino; starring Woody Harrelson, Jon Seda, Ann Bancroft and Matt Mulhern.
- "Dumb & Dumber" (1994) ("Oh, Pretty Woman") directed by Peter Farrelly; starring Jim Carrey, Jeff Daniels, Lauren Holly, Teri Garr and Mike Starr.
- "The Thing Called Love" (1993) ("What Kind of Love") directed by Peter Bogdanovich; starring River Phoenix, Samantha Mathis, Sandra Bullock, Dermot Mulroney and KT Oslin.
- "Indecent Proposal" (1993) ("A Love So Beautiful") directed by Adrian Lyne; starring Robert Redford, Demi Moore, Woody Harrelson, Oliver Platt and Billy Bob Thornton.
- "That Night" (1992) ("Dream Baby") directed by Craig Bolotin; starring C. Thomas Howell, Juliette Lewis, Helen Shaver and Katherine Heigl.
- "Only the Lonely" (1991) ("Only the Lonely [Know How I Feel]") directed by Chris Columbus; starring John Candy, Maureen O'Hara, Ally Sheedy, Anthony Quinn, James Belushi and Macaulay Culkin.
- "Pretty Woman" (1990) ("Oh, Pretty Woman") directed by Garry Marshall; starring Richard Gere, Julia Roberts, Jason Alexander and Hector Elizondo.
- "Mystery Train" (1989) ("Domino") directed by Jim Jarmusch; starring Jodie Markell and Rufus Thomas.
- "Checking Out" (1989) ("Only the Lonely [Know How I Feel]") directed by David Leland; starring Jeff Daniels, Kathleen York, Allan Harvey and Ann Magnuson.
- "Running on Empty" (1988) ("Oh, Pretty Woman") directed by Sidney Lumet; starring Christine Lahti, River Phoenix, Judd Hirsch and Martha Plimpton.
- "Hiding Out" (1987) ("Crying") directed by Bob Giraldi; starring Jon Cryer, Keith Coogan, Annabeth Gish and Tim Quill.
- "Less Than Zero" (1987) ("Life Fades Away") directed by Marek Kaniévski; starring Andrew McCarthy, Jami Gertz, Robert Downey Jr. and James Spader.
- "Blue Velvet" (1986) ("In Dreams") directed by David Lynch; starring Isabella Rossellini, Kyle MacLachlan, Dennis Hopper, Laura Dern and Hope Lange.
- "Insignificance" (1985) ("Wild Hearts") directed by Nicolas Roeg; starring Theresa Russell, Tony Curtis, Gary Busey and Patrick Kilpatrick.
- "Weird Science" (1985) ("Oh, Pretty Woman") directed by John Hughes; starring Anthony Michael Hall, Bill Paxton, Robert Downey Jr. and Jodie Aronson.
- "Roadie" (1980) ("That Lovin' You Feelin' Again") directed by Alan Rudolph; starring Meat Loaf, Art Carney, Don Cornelius and Joe Spano.
- "The Man Who Fell to Earth" (1976) ("Blue Bayou") directed by Nicolas Roeg; starring David Bowie, Rip Torn and Candy Clark.
- "Zigzag" (1970) ("Zig Zag") directed by Richard A. Colla; starring Robert Donner, Anita O'Day, Eli Wallach and George Kennedy.
- "The Fastest Guitar Alive" (1967) ("The Fastest Guitar Alive," "Pistolero," "Good Time Party," "River," "Whirlwind," "Medicine Man," "Rollin' On") directed by Michael D. Moore; starring Roy Orbison, Sammy Jackson, John Doucette and Maggie Pierce.

Source: Roy Orbison Music



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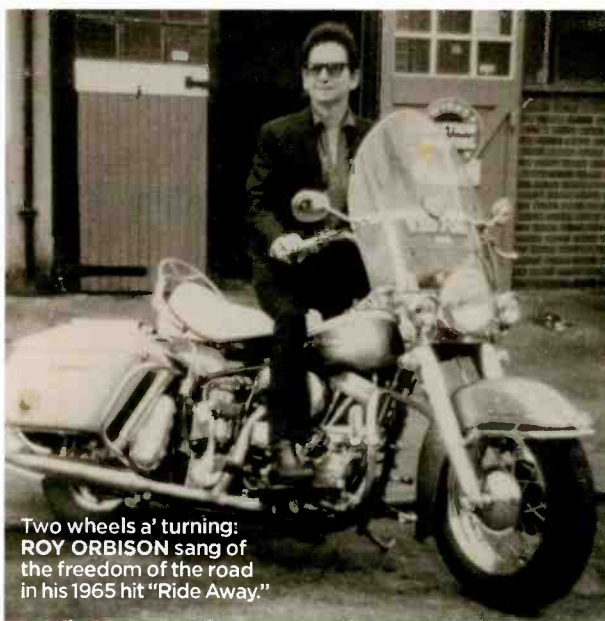
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On The Charts

Orbison's Hitmaking Run From 'Only The Lonely' To 'You Got It'

BY THOM DUFFY



Two wheels a' turning: ROY ORBISON sang of the freedom of the road in his 1965 hit "Ride Away."

makers with "How Do You Do It" (No. 10).

Within a month, "Oh, Pretty Woman" had hit No. 1 and it held the top spot for three weeks.

Flash forward to the '80s. Orbison won a Grammy Award with Emmylou Harris in 1980 for "That Lovin' You Feelin' Again." He reunited with Sun Records alumni Carl Perkins, Johnny Cash and Jerry Lee Lewis to record the "Class of '55" album that was released in 1985.

That same year, Orbison's song "Wild Hearts" appeared in Nicholas Roeg's film "Insignificance" and, in 1986, director David Lynch prominently featured "In Dreams" in his film "Blue Velvet."

Orbison was hot again. In January 1987, he was inducted into the Rock and Roll Hall of Fame. The cable channel Cinemax in 1988 debuted "A Black and White Night," a concert film in which the singer was backed by an all-star cast.

In November 1988, the Traveling Wilburys—featuring Orbison, Bob Dylan, George Harrison, Jeff Lynne and Tom Petty—released their debut album. With Orbison's solo album "Mystery Girl" set for release in January 1989, the singer planned an extensive tour. On Dec. 6, 1988, Orbison died of a heart attack.

The single "You Got It" from "Mystery Girl" entered the Hot 100 the next month and became the final top 10 hit of an extraordinary career.

This Hot 100 ranking is based on actual performance on the weekly chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years. ●●●

Chart analysis by Keith Caulfield.

The top 10 highest-ranking songs of Roy Orbison's career span nearly three decades, from his breakthrough in 1960 to his final one in 1989.

What's more, the early years of his hitmaking spree both predates the British Invasion of 1964 and shows the singer more than holding his own as the Beatles and others swept the Billboard Hot 100.

In this exclusive recap of Orbison's top 10 hits, the earliest single is "Only the Lonely (Know How I Feel)," which debuted on the Hot 100 on June 6, 1960. (Fifteen years later, Bruce Springsteen memorably described "Roy Orbison singing for the lonely" in the opening verse of "Thunder Road.")

But the top-charting single of Orbison's career—with its unforgettable opening notes—is "Oh, Pretty Woman," which debuted on the Hot 100 on Aug. 29, 1964.

During that late-summer week, the Motown magic of the Supremes topped the chart with "Where Did Our Love Go." But four of the top 10 spots on the chart were held by British hitmakers, including the Animals with "The House of the Rising Sun" (No. 2), the Beatles with "A Hard Day's Night" (No. 4), the Dave Clark Five with "Because" (No. 7) and Gerry & the Paces-

Roy Orbison's Top Hits

Rank	Title	Debut Date	Label
1	"Oh, Pretty Woman"	8/29/64	Monument
2	"Only the Lonely (Know How I Feel)"	6/6/60	Monument
3	"Crying"	8/14/61	Monument
4	"Running Scared"	4/10/61	Monument
5	"Mean Woman Blues"	9/7/63	Monument
6	"In Dreams"	2/9/63	Monument
7	"Dream Baby (How Long Must I Dream)"	2/17/62	Monument
8	"You Got It"	1/21/89	Virgin/Capitol
9	"It's Over"	4/11/64	Monument
10	"Blue Angel"	9/19/60	Monument

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PUMP IT UP

HIGHER FUEL PRICES WON'T STALL TOURS BUT MAY HURT ARTISTS' BOTTOM LINE



The price of diesel fuel is up significantly—nationally it's nearly \$1 more expensive than it was a year ago, according to the U.S. Energy Information Administration. With prices hovering near or above \$4 in some areas of the United States at press time, bus companies serving the touring industry are in agreement about one thing: Despite the high fuel prices, touring should go on with

little interruption this spring and summer, at least when it comes to fuel. ¶ That's not to say that prices won't affect the business. ¶ "Ninety percent of my customers buy their own fuel," says Kylie Ervin, president of Nashville-based Diamond Coach, which counts Rascal Flatts, Easton Corbin, Dierks Bentley, Luke Bryan, Blake Shelton, Miranda Lambert, Darius Rucker, Jake Owen and

continued on >>42

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The show goes on: "We've seen prices like this before, but people don't stop touring," Pioneer Coach GM DOUG ROUNTREE says.

from >>41 Lil Wayne among its clients who will be touring this spring and summer "It's going to cut into [their] profits. It's going to hurt them. All these shows are booked and you can't control the price of fuel."

John Aikin, VP of leasing at Florence, Ala.-based Senators Coaches, has a similar view. "It's a factor, but it's not a factor that seems to have an impact on how much business we do," he says. "It definitely affects the cost of touring, but as far as keeping people from using buses, it doesn't really, because fuel also affects flying and they have to get there somehow. It's not like they're going to move from this mode of transportation to another one. It's not really an option."

Aikin, whose company will provide buses for tours by Jimmy Buffett, Josh Groban, Journey, Pearl Jam, Michael Bubl , Foreigner, Night Ranger and Def Leppard, is optimistic about this year's touring prospects. "Our season looks huge," he says. "We're getting busier earlier than we ever have."

"Fuel just spiked, so it's too late for people to change their plans about going out this season because everything's up and on sale," Aikin continues. "It might affect the fall, but at this point the summer's pretty well locked in and it looks huge."

Senators' business took a hit last year from the cancellation of U2's North American tour after Bono's back injury precipitated surgery in May 2010. "That killed us last year," Aikin says, "although everything filled back in pretty well. After they canceled, it seemed like [tours] started falling like dominoes. All of a sudden, Lilith Fair cut their tour in half and started sending buses back. Everybody started cutting their tours short. Hopefully we won't have a repeat of that."

Don Neuen, VP at Atlanta-based Star Coaches, says the cost of fuel is "one of the three biggies" when it comes to leasing a tour coach, the other two being driver fees and coach fees.

"Fuel is something that I always talk about with my clients, whether I'm dealing with a tour manager, a business manager, a band manager, a record label. When I do proposals, I try to slightly inflate the estimate that I think that they're going to spend on fuel out there for two reasons: No. 1, bean counters love you when

you come back and you haven't spent as much as you thought you were going to spend. Secondly, fuel is volatile."

Neuen, who counts Semi Precious Weapons (on tour with Lady Gaga), Riverdance, Coheed and Cambria, Janelle Mon e, Volbeat, Matt & Kim, NeedToBreathe (out with Taylor Swift), Gogol Bordello and 3OH!3 among its clients this season, has noticed a trend when it comes to touring—and one he can't explain. "The tours are coming in 30-day blocks," he says. "People are going out for 30 days, 35 days, 27 days. It's almost bizarre looking on my calendar."

"At least in the spring, after fuel began shooting up in November of last year, 30-day tours were in vogue," Neuen says, noting that not all tours are following that schedule. "Maybe it's just freaky, creepy, coincidence shit, but I am seeing more 30-day blocks than I ever have before."

He believes bands might be hedging their bets, saying, "Let's go out and get as much bang for the buck as we can in a month and then get off the road and then let's go out again and get as much bang for the buck as we can," he says.

While operators agree that fuel prices are out of their control, there are steps that can help costs.

"The newer the bus, the better the fuel economy, for the most part," says Trent Hemphill, president/CEO of Hemphill Brothers Coach. The company will provide buses for tours by Tim McGraw, Keith Urban, Kenny Chesney, Ricky Martin, Lady Gaga, Katy Perry, Rush, Usher, tobyMac, Michael W. Smith and Amy Grant's 2 Friends tour, Stone Temple Pilots, the cast of "Glee" and New Kids on the Block, among others. "As a company we're building and continuing to update our fleet with the latest models that we can."

"Even the right tire pressure is critical," Hemphill adds. "Keeping a bus well-maintained is where we're focused."

Nashville-based Pioneer Coach counts Kenny Rogers, the Decemberists, My Morning Jacket, the Avett Brothers, Jason Der lo and Sarah Bareilles among its clients on tour. Pioneer president Doug Rountree has a positive outlook: "People still seem to have an appetite for live music. The great thing about live music is you're either in the room or you're not. You



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can't duplicate it. People want to breathe the same air as the artist."

"We've seen prices like this before, but people don't stop touring," Pioneer GM Douglass Oliver adds.

Diamond's Ervin says that changing economics have precipitated adjustments to her business model. "Where we used to have half a million dollars in a [basic bus] shell and we were getting \$500 a day, now we've got \$700,000 in a shell and interior and we're getting \$450 a day," she says. "The math's not adding up."

"We are numbers people and we look at our numbers daily—if not daily, then weekly—and go over them and make sure we're right on, because it just costs X to run and if they can't afford that, then we're going to have to run them longer," Ervin continues. "I refuse to continue to buy new equipment for people just to put them in the lease fleet. I will always add five to six new ones a year, but I've been fortunate enough to have business to build those for a certain artist. I don't want to build buses for the fleet; I just want to build them for a particular customer. That protects me upfront. I know I'm going to get X amount for the next three years."

As for older buses, Ervin says she'll run them longer. "Maybe put a new interior in it and freshen it up a little bit and keep on rolling. Honestly, they actually run better than some of the new stuff does. Plus, the older ones get better gas mileages—they just do. All this new emissions [equipment] they've put on the motors just bogs the fuel mileage down." ■■■

Truckin' On

Cargo Companies' Roadside View

The price of fuel is top of mind for David Kiely, the San Francisco-based president of Roadshow Services, an entertainment transportation company, which is working this summer with Jimmy Buffett, Santana and Buckcherry, and which just finished a tour with Prince.

"Fuel prices right now are brutal," Kiely says, citing diesel prices in California exceeding \$4 per gallon. "You're at almost a dollar a mile for fuel, which is crazy."

Kiely believes higher gas prices could affect the touring industry as a whole. "It just becomes another factor in the cost of touring. It slows things down. It makes people think twice" about buying tickets, he says.

But Rock-It Cargo CEO David Bernstein says he isn't noticing "any specific impact" from the higher cost of fuel. "It doesn't seem to be impacting the amount of tours that are going or the amount of freight-ton miles that we're shipping. In theory, [touring acts are] pricing that into their revenue side and their ticket prices."

Bernstein's observations are particularly telling given that his company, which has offices in 15 countries, has a worldwide

presence. "In Europe, [for] the petrol, as they call it, prices are at least 50% higher than in the U.S., and in most instances, double. All the festivals, as I understand it, are sold out. There are more bands going to more festivals than I can remember for the European summer schedule. It certainly doesn't seem to be adversely affecting the summer touring cycle."

Rock-It is supporting tours by Bob Dylan in Asia, including his recent dates in China; Lady Gaga in Mexico; Paul McCartney in South America; and Roger Waters worldwide. "It's unequivocally busy," Bernstein says, citing recently wrapped tours by Rihanna in Australia and separate runs by the Eagles and Michael Bubl  in Asia, as examples.

Kiely's company is doing its best to respond to the fuel-hike challenge that it sees. "Fuel efficiencies are something we look at constantly," he says. "We look at routing, we look at idling, we look at driver performance."

"We are ordering new tractors that are more fuel-efficient," he adds. "We are looking at auxiliary power units that also have shore power capabilities, so we are asking venues to provide power the same way they are providing power for the buses. We can just plug in and reduce our carbon footprint on the truck. That's a big thing for us."

"I do think venues will become [equipped to provide trucks with auxiliary power] and I think truck stops will become electrified



Higher and higher: Gas and diesel prices are on the rise nationwide.

in the next 10 years or so," he continues, noting that the auxiliary units cost roughly \$10,000 and last three years. "It is the wave of the future. We're getting there."

Gas prices and fuel economy aside, Kiely believes the Federal Motor Carrier Safety Administration's 2010 Compliance, Safety and Accountability program will strongly affect the touring industry. Among other potential safety violations that will be more closely scrutinized are "hours of service" rules for drivers. "You're going to see more team driving," Kiely says. "It's an additional cost. You've got to fly a guy in, you need a hotel, you have to pay a guy for three days."

"The [booking] agents are going to have to make better routings; no more of these huge jumps," Kiely says of the new law's impact. "It's going to affect touring." —KT

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1	\$7,544,120 (\$760,558 Australian) \$706.28/\$82.82	USHER, TREY SONGZ, THE POTBELLEEZ Rod Laver Arena, Melbourne, Australia, March 19-20, 31, April 1-2	62,075 five sellouts	Frontier Touring
2	\$3,034,795 \$154/\$54	ROD STEWART & STEVIE NICKS Madison Square Garden, New York, March 26, April 6	27,016 two sellouts	Live Nation
3	\$1,401,330 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS Toyota Center, Houston, April 8	13,412 sellout	Live Nation Global Touring
4	\$1,322,897 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS BOK Center, Tulsa, Okla., April 4	13,710 sellout	Live Nation Global Touring
5	\$1,302,998 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS New Orleans Arena, New Orleans, April 9	13,513 sellout	Live Nation Global Touring
6	\$1,295,938 \$177/\$51.50	LADY GAGA, SEMI PRECIOUS WEAPONS Frank Erwin Center, Austin, April 6	12,904 sellout	Live Nation Global Touring
7	\$1,276,798 \$171.50/\$46	RUSH Madison Square Garden, New York, April 10	13,207 sellout	Live Nation Global Touring
8	\$966,499 (\$919,250 Australian) \$106.57/\$77.90	KEITH URBAN, LADY ANTEBELLUM Rod Laver Arena, Melbourne, Australia, April 9	9,392 10,796	Chugg Entertainment
9	\$893,074 (\$890,652 Australian) \$125.34/\$83.96	IRON MAIDEN, RISE TO REMAIN Hisense Arena, Melbourne, Australia, Feb. 23	7,367 7,968	Soundwave Touring
10	\$881,519 (\$548,287) \$56.27/\$47.43	JUSTIN BIEBER, WILLOW SMITH O2 Arena, London, March 14	16,020 sellout	AEG Live
11	\$861,360 (1,434,155 reais) \$300.30/\$48.05	THE POP FESTIVAL: SHAKIRA, TRAIN, CHIMARRUTS Ginásio Nilson Nelson, Brasília, Brazil, March 24	8,056 12,300	Evenpro/Water Brother, Mondo Entretenimento
12	\$827,130 (\$515,770) \$52.12/\$16.04	THE X FACTOR LIVE Aberdeen Press & Journal Arena, Aberdeen, Scotland, March 27-31	20,520 20,900 five shows	3A Entertainment
13	\$796,566 (\$565,325) \$70.45/\$49.32	JUSTIN BIEBER, WILLOW SMITH Sportpaleis, Antwerp, Belgium, March 30	13,536 sellout	Greenhouse Talent
14	\$780,894 (1,468,080,000 pesos) \$132.98/\$69.15	IRON MAIDEN Parque Simón Bolívar, Bogotá, Colombia, March 20	6,744 10,000	Evenpro/Water Brother
15	\$771,549 (\$476,415) \$127.94/\$48.58	KYLIE MINOGUE, ULTRA GIRLS Cardiff International Arena, Cardiff, Wales, March 25-26	8,420 8,800 two shows	3A Entertainment
16	\$756,761 (\$537,034) \$67.64/\$52.14	KYLIE MINOGUE Sportpaleis, Antwerp, Belgium, March 19	12,153 14,511	Live Nation
17	\$744,298 \$126/\$46	RUSH Giant Center, Hershey, Pa., April 8	9,158 sellout	Live Nation Global Touring
18	\$723,198 \$79.50/\$49.50/ \$29.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER BOK Center, Tulsa, Okla., April 2	12,232 sellout	Mischell Productions, The Messina Group/AEG Live
19	\$704,352 \$111/\$50.50	RUSH Greensboro Coliseum, Greensboro, N.C., April 2	10,183 11,304	Live Nation Global Touring
20	\$689,493 (\$424,280) \$52.82/\$16.25	THE X FACTOR LIVE Capital FM Arena, Nottingham, England, March 22-23	13,640 14,100 two shows	3A Entertainment
21	\$683,636 (\$653,647 Australian) \$70.28	THE SCRIPT, TINIE TEMPAH Hordern Pavilion, Sydney, April 8-9	10,806 two sellouts	Frontier Touring
22	\$678,843 (1,909,743 nuevos soles) \$103.08/\$21.33	IRON MAIDEN Estadio Universidad San Marcos, Lima, Peru, March 23	11,733 20,000	Evenpro/Water Brother
23	\$667,230 \$250/\$175/\$125/ \$65	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, Feb. 19-21, 25-27	5,712 7,438 six shows	AEG Live
24	\$651,738 \$91/\$46	RUSH Bridgestone Arena, Nashville, April 3	10,093 11,722	Live Natlon Global Touring
25	\$649,561 (\$404,878) \$56.15/\$28.08	BOYZONE, BARBARELLAS Scottish Exhibition & Conference Centre, Glasgow, Scotland, March 12-13	12,102 14,212 two shows	3A Entertainment
26	\$647,228 \$75/\$44.50/ \$26.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Verizon Arena, North Little Rock, Ark., April 1	12,970 14,774	Varnell Enterprises, The Messina Group/AEG Live
27	\$641,905 \$150/\$25	ESPINOZA PAZ Nokia Theatre L.A. Live, Los Angeles, March 18-19	9,900 11,464 two shows	Goldenvoice/AEG Live
28	\$638,835 (\$392,665) \$56.94/\$28.47	BOYZONE, GUY SEBASTIAN, WONDERLAND Manchester Evening News Arena, Manchester, England, March 5	11,261 11,500	3A Entertainment
29	\$633,660 \$59	FURTHUR Best Buy Theater, New York, March 10-13, 15	10,750 five sellouts	AEG Live
30	\$605,388 \$250/\$175/\$125/ \$65	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, March 18-20, 25-27	4,811 6,195 six shows	AEG Live
31	\$599,150 \$126/\$46	RUSH BankAtlantic Center, Sunrise, Fla., March 30	7,671 sellout	Live Nation Global Touring
32	\$584,427 (\$359,526) \$59.33/\$28.45	BOYZONE, BARBARELLAS, WONDERLAND O2 Arena, London, March 8	10,020 10,500	3A Entertainment
33	\$561,651 (\$546,200 Canadian) \$97.17/\$61.18	YANNI Bell Centre, Montreal, March 31	6,456 sellout	Evenko
34	\$558,577 (\$346,641) \$56.40/\$28.20	BOYZONE, BARBARELLAS, WONDERLAND Wembley Arena, London, Feb. 26	9,897 10,500	3A Entertainment
35	\$556,785 (\$343,072) \$56.80/\$28.40	BOYZONE, BARBARELLAS, WONDERLAND Cardiff International Arena, Cardiff, Wales, Feb. 22-24	10,200 10,800 three shows	3A Entertainment

On The Road BY RAY WADDELL

Fueling Debate

Managers, Agents, Promoters Weigh Options For Absorbing Higher Gas Costs



Running numbers: Fuel costs create challenges for (from left) business manager **JAMIE CHEEK**, Bonnaroo producer **RICK FARMAN** and WME agent **KIRK SOMMER**.

The touring industry is fueled by fuel. When gas prices skyrocket, it affects all types of live events, not just because of the gas-guzzling tour buses, but also due to the generators that power festivals and the fans who have to drive to events.

Artists are the first to feel the pinch. "Gas is up by 30%-plus or something like that from last summer, so yes, it will be a tough cost increase on all artists," says **Jamie Cheek**, partner/business manager at Flood Bumstead McCready & McCarthy. "As always, we try and get some competitive bids out there with buses and trucks to try and get the best deals on other [expenses] involved with those leases."

A business manager can pressure tour managers to conserve fuel whenever possible and urge agents to route more efficiently, but that's usually the case when it comes to planning a tour. "Using very rough math, if an artist is going to do a gig 250 miles away and that costs nearly \$500 in gas round-trip now, and a gig 750 miles away costs \$1,500 round-trip today, that is a material increase, and I am sure that goes into the decision [on which dates are booked]," Cheek says. "But even when that was \$350 versus \$1,000, that was still being examined."

One option for an artist is to not go on the road if the numbers don't work. "Obviously, an increased variable cost of touring could prohibit an act from touring if they can't afford it," says **Kirk Sommer**, agent at William Morris Endeavor for such acts as **the Killers** and **Adele**. "The increased cost of fuel could make any means of transportation cost-prohibitive."

The high cost of fuel hits baby acts particularly hard, and one way to deal with the added cost is to increase their fee, if possible. "On the development level, you may have an opener request a few extra bucks to help get them from market to market," Sommer says. But raising the price of the act trickles down to the consumer, who is also dealing with high gas prices, and everyone is sensitive to ticket costs these days.

"I may have a tendency to look for a larger guarantee on a festival play, but I can confidently say that I always try to negotiate the right situation on a true hard ticket," Sommer says. "One must arrive at a deal that is right for the artist, [but] this

doesn't necessarily mean you gouge a buyer due to elevation in the cost of fuel. I'm not interested in overcharging on the price of a ticket."

But for acts of any level, budgeting and planning is key, and the act has to be flexible because the tour was probably planned, if not routed, before the spike in gas prices.

"When working on a headline tour anywhere in the world, it is imperative to give thorough consideration to multiple routings to minimize these costs by reducing mileage, flying in and out of cities that offer friendlier fares for passengers as well as freight, to ultimately reduce one's burn rate," Sommer says.

For festivals that rely on gas-powered generators, little can be done in the short term to offset costs. Planning, budgets and ticket prices for these events were in place well before the jump in costs. One festival, though, that won't feel the hit as much as others in terms of generator fuel is Bonnaroo in Manchester, Tenn., which began installing permanent power hookups not long after 2007, which was the year organizers purchased the property where Bonnaroo is held.

Today Bonnaroo gets about 70% of its power from the Tennessee Valley Authority grid. "We're feeling pretty good about that decision now because [fuel prices are] having a much smaller impact," says **Rick Farman**, partner in Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "It's making that investment look pretty good right now."

It's too late to increase prices to make up for fuel cost overruns, and there is an added concern for destination festivals: This year it will cost music fans much more to drive to events. When potential festival-goers do the math, some of them are going to find that they simply can't afford the trip. If they've already purchased a ticket, they may look to unload it. If they haven't purchased a ticket but were considering it, the economic realities of travel this summer may force some to get their music fix closer to home.

Even so, the major festivals seem to be doing fine. Coachella in Indio, Calif., is sold out, and Bonnaroo sales are "really strong," says Farman, who adds that producers are confident gas prices won't negatively affect attendance.



MYSTERY MEN
Okkervil River keeps it quizzical on new set



ALL THAT JAZZ
Impulse! Records marks 50th anniversary



SIZZLE REEL
Hot summer planned for Beyoncé, Brit, Rihanna



EYE OF THE STORM
Glasvegas rechannels energy on second CD

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MUSIC

GLOBAL BY JENNIFER CONRAD

CHINA ROCKS

The Beijing Scene Keeps Getting Hotter, And Indie Rockers Are Coming To The USA—Five Chinese Bands To Watch

When Carsick Cars take the stage at a midsize club in the center of Beijing, 600 or so fans hang on every word and nod along to their distortion-heavy anthems. As the three-piece breaks into the chorus of their hit “Zhongnanhai,” the audience rewards them by pelting them with unlit cigarettes.

Crying out from a few graffiti-flecked bars in Beijing, a young breed of Chinese indie rockers, led by acts like Carsick Cars, is making noise internationally, with state-side appearances lined up for this year.

Back in the old days—and in China, where everything moves hyper-fast, that means the '80s—rock 'n' roll was just trickling into a formerly isolated society and musicians were looked on with suspicion by the government. Today, music artists still have to be careful—lyrics are vetted by censors—but they're mostly left alone to cultivate a small but fervent fan base. Several professional venues and countless summer festivals offer performance opportunities, while a growing experimental and DIY scene lives on the fringes.

Modern Sky (formed by a Chinese musician) and Maybe Mars (launched by an American expat who was part of New York's East Village scene in the '80s) are two of the most prominent Beijing indie labels, and they support many of the bands.

For its releases, Maybe Mars typically does a first run of 5,000 CDs, which are available digitally worldwide. But the financial realities of making music in China mean that bands often rely on corporate sponsorship (Converse sponsored Carsick Cars' performance at this year's South by Southwest conference) or innovative ways to blend music and commerce. Modern Sky created a digital platform called M-Digi (mdigi.com.cn) aimed at the Chinese youth market with curated, sponsored, music-oriented content, including storefronts (Doc Martens footwear, vintage-style T-shirts), video chat and games. Still in its beta stage, M-Digi also funded several Modern Sky bands' tours of the United States and produced original documentaries about the tours.

While Beijing musicians turn their backs on the materialist leanings of many of their peers in a newly affluent China, they also bristle at being seen through a purely political lens or being asked to be spokespeople for their generation.

Zhang Shouwang, frontman for Carsick Cars and the best-known indie rocker in China, argues that bands from other countries can write about their feelings without constantly having to talk politics. “I understand journalists need some kind of story from us,” he says. “But in other ways it's not fair, because they wouldn't ask so many political questions with a German band or a European band.”

“Maybe the Western audiences think we represent part of the youth culture in China, but as a matter of fact, we feel like we're only individuals,” Re-TROS frontman Hua Dong says. “Consider us as a very, very small window through which to explore other musicians and get to know other Chinese bands. Perhaps this is the only thing that we can bring to the Western audience beside our music.”

This year alone, at least seven Chinese bands will appear stateside and more will pop up at international festivals. Here are five that are bringing a new face of China to the world:



HANGGAI

1 CARSICK CARS
Formed in 2005, Carsick Cars' songs strike a chord with young people in Beijing and owe a musical debt to Sonic Youth, a band they've toured with. Last month the Maybe Mars band appeared at South by Southwest, and is now gearing up to play for its biggest audience, opening for pop stars Wang Xiaokun and Wang Luodan at Hangzhou Stadium, in a concert organized by Coca-Cola. It's a strange combination of distortion-heavy indie rock opening up for Mandopop, but Shouwang says he's hoping to reach at least a few new fans. They're also planning another tour of the United States this fall or winter.

2 DEMERIT
Punk band Demerit takes up residence in Beijing's gritty eastern suburb of Tongzhou, a scene the members pay tribute to in their anthem “TZ Generation.” “Tongzhou is cheap,” says frontman/bassist Spike (aka Li Yang). “The city center is suitable for making connections and fake friends, for consuming things. None of that is of any use to us.” The group will join the Vans Warped tour for its last two weeks, as well as play a few dates on the West Coast and in New York in August and September. On a visit to Beijing in 2007, Public Enemy bassist Colonel Hardgroove discovered the band and went

on to produce its first album, which Maybe Mars released. “I know what the punk scene was in New York back in the late '70s, and these guys are the real deal,” says Hardgroove, who'll be recording Demerit's second album, “The Fuse Box,” this summer in New York. “They're committed to the music and live it 24 hours a day.” Demerit also has a vinyl-only split 10-inch with German punk act SS20 in the works.

3 HANGGAI
Mixing its own arrangements of traditional Mongolian folk music with rock (the band cites Pink Floyd as a seminal influence), Hanggai has put on some of **continued on >>p46**

LATEST BUZZ

>>>NICKI MINAJ JOINS BRITNEY SPEARS TOUR

After several days of rumors and being "in talks," Nicki Minaj was officially confirmed as the special guest on Britney Spears' upcoming *Femme Fatale* tour on April 12 in a post on Spears' official website. The tour begins June 16 in Sacramento, Calif., and is scheduled to wrap Aug. 13 in Toronto. The trek's all-female lineup will also include Jessie & the Toy Boys and Nervo on every tour stop. Tickets for select markets go on sale on April 30 at Ticketmaster.com and LiveNation.com. Citi card members will also have access to presale tickets through Citi's Private Pass Program.

>>>LEON RUSSELL TO HIT THE ROAD

Elton John's mission is accomplished. A year ago he set out to raise Leon Russell's profile, and in the last nine months they have released "The Union," toured together and performed with the *Speaking Clock Revue* project of "Union" producer T Bone Burnett. In addition, EMI released a "best of" album this month, John and Russell appeared on "Saturday Night Live," and on April 20, Cameron Crowe's documentary on the making of "The Union" will premiere at the Tribeca Film Festival in New York. Now, Russell is returning to his pre-"Union" touring routine. On April 21, he will head to Australia for a brief tour, then return stateside for a three-week trek of the West that starts April 29 in Santa Barbara, Calif.

>>>PRINCE ANNOUNCES 21-DATE L.A. RUN

Prince will continue his residency-style *Welcome 2 America* tour with a 21-date stand in Los Angeles, beginning on April 14 at the Forum. The artist made the announcement during a phone call to TBS' late-night show "Lopez Tonight" on April 7.

Reporting by Jem Aswad and Phil Gallo.



Runs deep: OKKERVIL RIVER

ROCK BY DEVON MALONEY

LONG DISTANCE

Will Sheff And Okkervil River Prepare To Release 'I Am Very Far'

Will Sheff has been having some big-budget dreams lately.

"You know how you have those dreams that are like a big Hollywood blockbuster? Some dreams are normal and some are epic," he says. "They [say] there's something more meaningful you're supposed to get from those dreams."

The correlation seems almost too obvious: As Sheff talks dream interpretations, his band Okkervil River's fifth full-length release, "I Am Very Far," is poised for a May 10 release on Jagjaguwar Records. The album, produced by Sheff, features 11 carefully orchestrated tracks that push sonic boundaries even by Okkervil River standards.

"Will went into this album knowing

he was going to have the freedom to write and record however he wanted to, and I think that shows," Okkervil River's manager Ben Dickey says. "It's a deep, diverse collection of songs."

But that doesn't mean the album's intricacy was planned: During the course of more than a year, the band undertook countless hours of repeated recordings, improvisations and rehearsals. While some songs feature performances by more than 13 musicians in a live studio, others were recorded by the core band and then rehashed piecemeal, recorded again and again, then overdubbed with orchestral tracks to achieve the perfect sound.

To complement the album's purposeful diversity, Jagjaguwar has de-

finied its marketing as decidedly mysterious, according to co-founder Darius Van Arman.

"We decided to focus on the concept that this is the Okkervil River record that different people are going to take different things from," Van Arman says. "Consistent with this approach, all of the advertising, artwork and descriptions we've used in connection to the marketing [of the album] all have an enigmatic bent."

In addition to giving four preview performances at this year's South by Southwest festival, the band has offered a free download of the song "Wake and Be Fine" for subscribers to its e-mail newsletter. The group also debuted the song live on "Late

Night With Jimmy Fallon" in January.

The amount of work surrounding the album's creation shows how far the band has come since its 2005 breakout record, "Black Sheep Boy," which drew the act national attention at SXSW that year. (The band's following two albums, "The Stage Names" and "The Stand-Ins," peaked on the Billboard 200 at Nos. 62 and 42, respectively.)

Sheff says that with "I Am Very Far," he felt more confident in the band's ability to achieve what it wanted.

"Around the time of 'Black Sheep Boy' I started getting a sense of how the 'darkroom' [of my abilities] was laid out—sort of like, 'Oh! There's stuff over here on this table and then there's this over here,'" he says. "Ever since then it's been a lot easier to make things happen that I'm picturing and wanting."

The album is the band's first release following Sheff's venture behind the soundboard last year, to produce rock legend Roky Erickson's album "True Love Cast Out All Evil." The record, which featured performances by Okkervil River, earned Sheff a Grammy Award nomination for its liner notes.

And the spotlight on Sheff is intentional. Van Arman says Jagjaguwar has concentrated on "doing a better job as a label of really talking about who Will Sheff is [and about] his special narrative or literary skills."

The album hasn't yet been released, but Van Arman says he's nevertheless confident.

"Our gut," he says, "tells us that it's likely that this album will be the best-selling Okkervil River album yet." ...

from >>p45

Beijing's most compelling live shows. The members are ethnic Mongolians from different parts of China who aim to preserve Mongolian music and cultural traditions—but their shows are also a rollicking good time, especially the shout-along "Drinking Song."

After spending last summer playing world music and heavy metal festivals in Europe and appearing in Australia and New Zealand earlier this year, in June the act will play Bonnaroo, as well as dates in Chicago and New York. New album "He Who Travels Far" was produced by JB Meijers (Solomon Burke) and Ken Stringfellow (who has played with the Posies, R.E.M. and the re-formed



Big Star) and will be available in May from 4Q Records.

4 HEDGEHOG A long-running band signed to Modern Sky, Hedgehog just released its latest pop-spiked rock album, "Honeyed and Killed," but now the group is

moving in a more post-punk and noisy direction, a move that frontman Zo attributes to maturing and wanting to make songs that are more musically interesting. Besides putting on consistently tight live shows, the band holds a trump card in the form of Atom, Hedgehog's tiny

drummer known for her exuberant performances—some fans say she's worth the price of admission alone. In September the band will tour with domestic art-rock act Xiu Xiu.

5 RE-TROS Short for Rebuilding the Rights of Statues, Re-TROS offers intense performances of its post-punk sound, which echoes Public Image Limited and Gang of Four. Earlier this year, the latter British band invited the Beijing act to join it on tour in Australia. Re-TROS also caught the attention of Brian Eno, who added keyboard parts to the band's 2007 debut EP, "Cut Off." Full-length album "Watch Out! Climate Has Changed, Fat Mum Rises . . ." was released in 2009. Before the end of the year, the group will tour the United States and record its next album in New York. ...

JAZZ BY PHIL GALLO

Genius Plus Soul Plus Jazz

Impulse! Records Celebrates 50th Anniversary

The release of an overview of Impulse! Records' first year in business—a half a century ago—sparks three observations: A jazz label could bring a commercial concept to an artist who would then execute it, jazz records were a visual medium that could be marketed collectively, and large ensembles could reach larger audiences than small groups.

New York's jazz world will see how well the music stands up when the Jazz Standard plays host April 20-25 to five nights of all-star musicians playing the earliest Impulse! albums in full.

"When you saw that orange spine," saxophonist Dave Liebman says of one of Impulse! Records' identifying visuals, "and then it opened like a book, somebody had it together. From a marketing standpoint, it was real advanced, especially for jazz. Even now, when you look at a record collection, they still stand out."

Orange and black are, naturally, the dominant colors of "First Impulse: The Creed Taylor Collection 50th Anniversary," a set of four CDs and an 80-page book that Verve Music Group/Universal Music Group will release on April 19. The set includes the six albums Creed Taylor produced for Impulse! before walking across the street, literally, to take over the MGM-owned Verve label.

Taylor is the "somebody" Liebman was referring to, the producer/trumpeter who became a label head after going to his bosses at ABC-Paramount and suggesting they create a label exclusively for jazz. It sounds like a musical fairy tale now—a producer getting a film company to finance a jazz label that targeted a general audience—but it came true, twice actually, for Taylor.

"I planned a continuity in look, feel and sound down to the physical construction of the packaging with sheet laminates and gatefold," says Taylor, who turns 82 in May, recalling his objectives as a 31-year-old staff producer at ABC-Paramount. "I produced the records and supervised the mastering. The objective was to appeal to the widest audience possible."

To achieve that goal, Taylor emphasized big bands, signed leading arrangers and borrowed ABC-Paramount's star, Ray Charles, for a big band jazz album. Taylor saw the instrumentalists as stars: A February 1961 advertisement in *Billboard* touted the label as "destined to become the Hall of Fame for jazz men!"



Catch the pulse: JOHN COLTRANE; inset: The Impulse! collection contains four CDs and an 80-page booklet.

The four records touted in the ad were all Taylor inventions that were "orchestral without impeding the swing impact." He reunited trombonists J.J. Johnson and Kai Winding after a five-year separation, felt Gil Evans was worthy of frontman status from his recordings with Miles Davis and saw Oliver Nelson's compositional skills as a perfect opportunity to record pianist Bill Evans, trumpeter Freddie Hubbard and saxophonist Eric Dolphy.

The fourth, Charles, was easy, Taylor says. "We started with the title, 'Genius + Soul = Jazz,' and it sounded like a good idea because he hadn't done anything like that." "Genius + Soul" became an immediate hit, selling

150,000 copies within a few months, according to Taylor, and climbing as high as No. 4 on the *Billboard* 200, where it would spend 48 weeks.

At the time, Taylor says in the book, a hit in the jazz world was 30,000-40,000 in sales. Relationships with radio and distributors, he adds, gave him an advantage. "Black radio was responsive to jazz and I could easily get on a late-night show, which gave me an opportunity to say to the drive-time guy, 'Would you try Oliver Nelson in your

time slot?' Things like that worked." Within its first year, Taylor says, "a buyer for Korvette's on Fifth Avenue said to me, 'People are not just asking what's new in jazz, they're asking what's new on Impulse!'"

The final feather in Taylor's cap arrived when John Coltrane signed with the label after he fulfilled his contract with Atlantic Records. Taylor frequented New York's Village Vanguard when Coltrane performed, engaging the artist's manager and his bandmate Dolphy in conversations about signing with Impulse!

"John was not a very verbal person. Eric Dolphy was a little more verbal and we talked," Taylor says, referring to the sessions that would yield 1961's "Africa/Brass." "Coltrane wanted to do something African," Eric says, so I said, 'Why don't you do something with brass?' Eric knew what it was all about.

"Coltrane's concept was to make the brass sound like voices, capture the anxiety of the people," Taylor says. "He had never done anything with brass; nothing he had done had reached into an orchestral concept. It was a great way to introduce Coltrane and Impulse! together; really off the beaten path."

It would be Coltrane's only large band recording. "That record stands apart," says Liebman, who has recorded with Coltrane's son, Ravi, as part of the Saxophone Summit, the only project in which Ravi plays his father's music. "Every record before it he was the soloist within the context of a quartet or quintet. In a formal setting this was an elevation [of his artistry], placing his music within a big band."

Liebman and Ravi Coltrane will perform "Africa/Brass" at the Jazz Standard on April 20, opening night of the "Impulse! Nights" series at the club. Roy Hargrove will lead an ensemble through Nelson's "The Blues and the Abstract Truth" on April 21, Ryan Truesdell will conduct a big band on Evans' "Out of the Cool" on April 22, Robin Eubanks will salute John Coltrane and Winding on April 23, and Henry Butler will tackle Charles' "Genius + Soul" on April 24.

Verve Music Group director of A&R Dahlia Ambach-Caplin suggested the concert idea, which Anna Sala, who manages Ravi Coltrane and Eubanks, saw as viable on two fronts—the shows could introduce the Impulse! label to younger fans, and Verve would have a place to sell the physical set.

"There are plenty of situations where people perform an album straight through, but I don't know how that serves anyone," says Sala, a co-producer of the Impulse! Nights. "Everybody [performing] knows this music or is influenced by it so we asked them to think, 'Why is it relevant today?' People should not expect faithful live versions of the records. It's up to the musicians to choose [their interpretations]."

ALBUMS

HIP-HOP

ATMOSPHERE

The Family Sign

Producer: Ant

Rhymesayers

Release Date: April 12

This long-running Minneapolis hip-hop crew has grown by two since its left-field 2008 commercial hit "When Life Gives You Lemons, You Paint That Shit Gold." Guitarist Nate Collis and keyboardist Erick Anderson are now full-on Atmosphere members (joining rapper Slug and producer Ant), and the result on "The Family Sign" is the group's most song-oriented material yet. Melodic, slow-rolling cuts like "The Last to Say" and "Who I'll Never Be" call to mind such late-'90s crossover jams as Sublime's "What I Got" or "What It's Like" by Everlast. As the album's title suggests, Slug primarily concerns himself here with matters of home and family, but it's hardly a Hallmark affair. "Don't ever forget to put misery on the guest list," he growls over a humid goth-blues beat on the track "I Don't Need Brighter Days," while "Bad Bad Daddy" finds him admitting to bringing his nine children with him to the bar. ("They all got an attitude," he raps, "mad 'cause I said we can't go to the zoo.") Think the kids are all right?—*MW*



EMMYLOU HARRIS

Hard Bargain

Producer: Jay Joyce

Nonesuch Records

Release Date: April 26

"I'm a bit run down, but I'm OK." The words are Ron Sexsmith's, but there's a reason why Emmylou

Harris made his "Hard Bargain" the title track of her latest album. The 13-track set, produced by Jay Joyce, assures us that she's more than OK, with a still-luminous voice that can make the phone book sound like Puccini. Harris, who co-wrote 11 tracks with Will Jennings, offers moving elegies to absent friends Gram Parsons ("The Road") and Kate McGarrigle ("Darlin' Kate"), as well as a musical high five to the Crescent City in the gently rocking "New Orleans." The



ballad "My Name Is Emmett Till" revisits the horrors of the pre-civil rights era, and the waltz-time "Goodnight Old World" celebrates unexpected new love. Elsewhere, Harris muses on solitary life in "Lonely Girl" and "Nobody" and chronicles wartime separation in "The Ship on His Arm." She gets her twang on for the songs "Six White Cadillacs" and "Big Black Dog," while "Cross Yourself" closes the album on a soulful and deservedly triumphant note.—*GG*

ROCK

THURSDAY

No Devolucion

Producer: Dave Fridmann

Epitaph Records

Release Date: April 12

Thursday's third consecutive collaboration with Flaming Lips producer Dave Fridmann is the New Jersey post-hard-core band's most expansive effort yet. Midway through the song "Sparks Against the Sun," the group disrupts a

ringing piano groove with an end-of-days percussion breakdown, while "No Answers" and "A Darker Forest" shimmer with dulcet clean-channel guitars that wouldn't sound out of place on a Norah Jones record. ("Magnets Caught in a Metal Heart" even slips some jam-band funk into Thursday's often-sobér attack.) Yet what marks "No Devolucion" as an improvement over 2006's "A City by the Light Divided" and 2009's "Common Existence" is that frontman Geoff Rickly and his bandmates have finally written a batch of songs worthy of those complicated arrangements. Listening to the tracks "Fast to the End" and "Empty Glass" (the latter finds Rickly lamenting the loss of his wedding ring over a funereal organ drone), you don't think about the musical math problems they're working through—you think about what Rickly's thinking about.—*MW*

THE KILLS

Blood Pressures

Producers: Jamie Hince, Bill

Skibbe

Domino Records

Release Date: April 5

In their early days the Kills were a menacing lo-fi outfit whose sonic dynamic played

out onstage. Singer Alison Mosshart and guitarist Jamie Hince would sing to and glare at each other throughout the entire set, barely glancing at the audience, looking like they were on the verge of fighting or fucking at any moment. And as much as the duo has progressed since then, that dynamic remains

at the heart of everything it does. The Kills have broadened their horizons considerably since 2008's "Midnight Boom"—Mosshart has made two albums with Jack White's Dead Weather and Hince has gotten reams of tabloid attention via his fiancée Kate Moss. It shows on the band's fourth album, "Blood Pres-

ures." As albums usually are, this one is front-loaded, opening with the triple threat of "Future Starts Slow," the skulking "Satellite" and the throbbing "Heart Is a Beating Drum." But later surprises come in the form of the sweet and Spector-esque "Baby Says" and a pair of ballads. Bluesier and less electronic than its predecessor, "Blood Pressures" is by far the Kills' most accomplished and diverse set yet.—*JA*

R&B

MINT CONDITION

7 . . .

Producer: Mint Condition

Caged Bird/Shanachie Entertainment

Release Date: April 5

Mint Condition is a rare breed these days: a self-contained R&B/funk band. And although the Minneapolis outfit's breakthrough crossover hit, "Breakin' My Heart (Pretty Brown Eyes)," dates back to 1991, don't get it twisted and think these oldsters can't cut it anymore. Sounding just as energetic and commanding as ever, Mint Condition can still do it all, from writing and producing the tracks on its seventh album to shifting seamlessly among R&B/funk, hip-hop, jazz and rock—all without falling into the formulaic abyss. MC gets things under way with the rock/electric-vibed opener "Can't Get Away," then segues into such repeat-worthy tracks as the easygoing, yet cautionary love song "Mind Slicker," Latin instrumental groove "Bossalude," subtly intense ballad "Unsung" and the two singles currently climbing Billboard's R&B/hip-hop chart: the flirty "Caught My Eye" and the relationship treatise "Not My Daddy" (featuring Kelly Price). Tying everything together is the sixth sense that comes with playing together for 20 years, plus drummer/lead singer Stokley Williams' searing vocals. You can both hear and feel his anguish on breakup track "Walk On." Mint Condition is proof positive that it's OK to keep doing your thing.—*GM*



LENKA

Two

Producers: various

Epic Records

Release Date: April 19

This Australian singer racked up an impressive number of synchs with her self-titled 2008 debut, including placements in Coca-Cola and Old Navy spots and episodes of "The Hills" and "90210." Three years later, Lenka seems well-positioned to reap similar rewards with "Two," her unfailingly sunny follow-up. In bouncy, cleverly arranged tunes like "Heart Skips a Beat" and "Roll With the Punches" she exudes the kind of good-natured quirk that advertisers believe convinces consumers they're buying from a friend, not a brand. The artist's principal collaborator here is David Kosten, who's produced freakier fare for Bat for Lashes. On "Two," he emphasizes Lenka's instinct for pop, as do English chart king Francis "Eg" White and Gnarls Barkley sideman Ben Allen. On the track "You Will Be Mine," Guy Sigsworth positions Lenka's voice in the same kind of percolating electro-folk soundscape he fashioned with Imogen Heap in their duo Frou Frou. But even then, her all-purpose geniality serves as the showpiece.—*MW*



THE DEL MCCOURY BAND & PRESERVATION HALL JAZZ BAND

American Legacies

Producers: Ronnie McCoury, Ben

Jaffe

McCoury Music/Preservation Hall Recordings

Release Date: April 12

More hybrid than fusion, traditional jazz and bluegrass get chummy with one another in a program that excels when the music is at its polar opposites—spirited and glum. The Preservation Hall Jazz Band, coming off last year's ebullient collection of collaborations, lends swing and verve to material from country and New Orleans songbooks, while the bluegrass aces convey a rural isolation through a vocal and instrumental whine. On the uptempo songs it's a handsome mix. Mandolinist Ronnie McCoury and clarinetist Charlie Gabriel turn in exceptional instrumental runs to give "American Legacies" an emotional grip that reaches beyond the technical finesse that defines both of these musical styles. That the two genres are dramatically different in construction keeps the affair from fully jelling. Traditional jazz relies on the instrumentalists weaving lines around a melody; bluegrass asks its practitioners to form a single line and take turns in the front. Stand-out cut "I'll Fly Away" delivers the best of both worlds—a jazz funeral and a hillbilly hop.—*PG*

REVIEWS

SINGLES

EDENS EDGE

Amen (3:50)

Producer: Mark Bright

Writers: S. Black, H. Blaylock, C. Gravitt, G. O'Brien

Publishers: various

Big Machine Records

This talented trio makes its bow with "Amen," an impressive single that showcases Hannah Blaylock's shimmering vocals and gorgeous harmonies by multi-instrumentalists Cherrill Green and Dean Berner. The three young Arkansas natives who form Edens Edge have forged a unique sound that draws on their acoustic roots while still being able to catch the attention of country radio listeners. This engaging midtempo number boasts well-crafted lyrics about a guy who gets dumped by a girl the whole town knew was wrong for him. He finally realizes the right girl was in front of him all along, and "Amen" ends on a celebratory note with "the preacher's son and the farmer's daughter" winding up together. The beautifully delivered song serves as a great introduction for one of the country format's best new acts.—DEP

R&B

FANTASIA

Collard Greens and Cornbread (3:51)

Producers: Warren "Oak" Felder, Andrew "Pop" Wansel

Writers: W. Felder, A. Wansel

Publishers: various

J Records/Sony Music Entertainment

With a title like "Collard Greens and Cornbread," listeners may find themselves unsure of what to expect from Fantasia Barrino's latest single. That mystery is

cleared up as soon as the first chorus arrives, however, as the former "American Idol" champ describes a special kind of love as being "better than my momma's collard greens and cornbread." Following two powerful singles from her "Back to Me" album, "Cornbread" is saturated with sultry vocals and lyrics that are laced with infatuation. The song also samples the Marvin Gaye & Tammi Terrell duet "Your Precious Love," which gives it an old-school vibe that nicely matches the

theme of the track. Lyrics like "That's some real love/Oh I ain't gonna lie boy you got me out of my mind in L-O-V-E/I go crazy when you love me" exude the passion and overall tone of Fantasia's latest radio offering.—JG

ROCK

THE NAKED AND FAMOUS

Young Blood (4:06)

Producers: Thom Powers,

Aaron Short

Writers: T. Powers, A. Xayalith, A. Short

Publisher: Spirit Music (BMI)

Somewhat Damaged/Polydor/Universal Republic

True to its title, this new single from New Zealand band the Naked and Famous is a veritable toast to youth. The driving synth bass holds the song steady as Alisa Xayalith unleashes her frantic vocals, which ring with the teetering whirl of angst and wonderment. "The mood it changes like the wind, hard to control when it begins," she sings of teenage naiveté. Halfway through the track, the bright melody drops out, leaving a rounded drumbeat to accompany the whispered, melancholy bridge: "As it withers,



SNOOP DOGG FEATURING R. KELLY

Platinum (4:29)

Producer: Lex

Luger

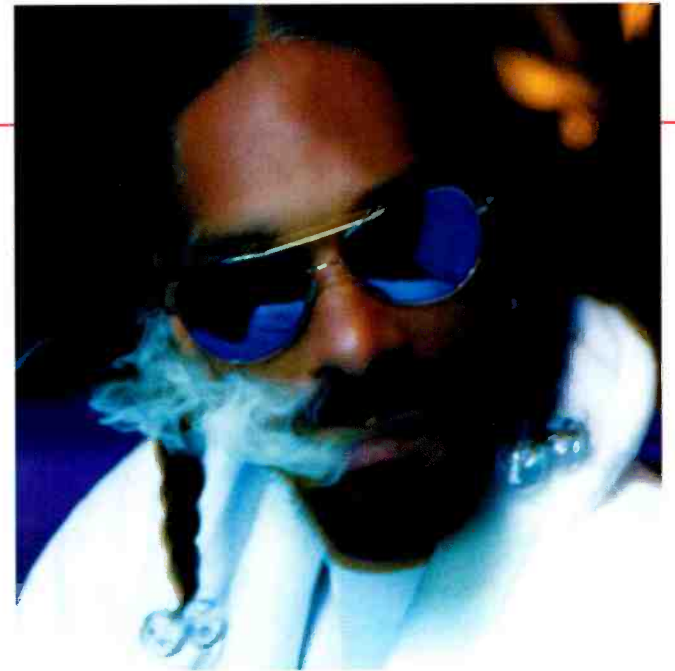
Writers: C. Broadus Jr., R. Kelly, A. Lewis

Publishers: various

Doggystyle/

Priority/Capitol

Despite remaining two of the most consistent, prolific major artists in hip-hop/R&B, neither Snoop Dogg nor R. Kelly has scored a hit as a lead artist in four years. For the latest single off Snoop's new full-length, "The Doggumentary," the duo has joined forces with a youthful x-factor—white-hot producer Lex Luger—and churned out a kinetic banger that sonically stands up with Snoop hits like "Drop It Like It's Hot" and "Sexual Eruption." Luger provides a typically sinister beat comprising lonely synth blips, all-encompassing drums and a faceless chorus chanting "Platinum!" during the refrain. Like Luger's best tracks with Waka Flocka Flame, "Platinum" never gets too dark thanks to Snoop Dogg's goofy wordplay: "Record sales, wholesale, detail, retail/You fail, we sell, ding-dong ditch and I'ma ring your bell," he raps. Snoop has sounded too complacent on his last few singles, but with an intense producer and reliable veteran to sing the hook, he rises to the occasion.—JL



brittle it shakes/Can you whisper, as it crumbles and breaks/As you shiver, count up all your mistakes." The

Naked and Famous' meld of chilled-out instrumentation and frenetic vocals sounds worn and wide-eyed at the same time, and that combination could take these indie newcomers very far.—KM

HIP-HOP

PLAN B

She Said (3:31)

Producer: Ben Drew

Writer: B. Drew

Publishers: Pure Groove

Music/Universal Music

Publishing

Atlantic Records

A slight departure from his debut hip-hop album, British musician Benjamin Paul Balance-Drew, better-known as Plan B, showcases his vocal range and affinity for soul music on sophomore set

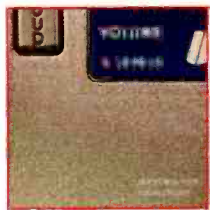
"The Defamation of Strickland Banks." The album chronicles the plight of the titular fictional soul singer, and "She Said" details the character's arrest after a dismissed female fan spitefully accuses him of sexual assault. "On the day that I got arrested/I'm innocent I protested/She just feels rejected/Had her heart broken by someone she's obsessed with," Plan B raps. As the deep melody of a trumpet mirrors the singer's feelings of grief, the snippets of lyrics reflect the urgency of his situation. While Plan B is stylistically comparable to Amy Winehouse and Adele, "She Said" is refreshing because of its quirky storyline and hip-hop edge.—AK

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

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DEATH CAB FOR CUTIE

You Are a Tourist (4:46)

Producer: Chris Walla

Writer: B. Gibbard

Publisher: not listed

Atlantic Records

"When there's a burning in your heart," Ben Gibbard sings on his band's new single, "Let it grow, let it grow/Don't be alarmed." Death Cab for Cutie hasn't gone all soft rock on its fans, but "You Are a Tourist," an epic, starry-eyed rocker from the group's upcoming seventh album, "Codes and Keys," finds the band members at the height of their optimism. While "I Will Possess Your Heart," the lead single from Death Cab's 2008 disc "Narrow Stairs," was a brooding kraut-rock jam about a lovesick stalker, "Tourist" crackles with psychedelic sunshine. Strands of reversed noise bubble under drummer Jason McGerr's impeccable time-keeping, and an army of effects-smear guitar overdubs wiggle together in an irresistible groove. The band has hinted that "Codes and Keys" will be a spacious, synth-minded affair, but "Tourist" is classic guitar-heavy Death Cab for Cutie—only more "glass half-full."—RR



POP BY GAIL MITCHELL

SIRENS OF SUMMER

Beyoncé, Rihanna, Spears, Adele, Perry
And Others Crank Up The Heat



Girl power: BEYONCÉ, RIHANNA and BRITNEY SPEARS (below)

Pop's divas are setting the stage for a hot summer.

Reveling in a double victory, Adele's "21" reclaims the Billboard 200 throne while also hitting the 1 million sales mark. And Katy Perry is residing for a third week atop the Billboard Hot 100 with "E.T.," the fourth single from her "Teenage Dream" album.

But those weren't the only favorable climate indicators surfacing this week. Both Beyoncé and the surprise duo of Rihanna and Britney Spears kept social network users, bloggers and media sites busy with their own musical escapades and harbingers of things to come.

Already No. 2 on the Hot 100 and No. 1 on Hot 100 Airplay and Mainstream Top 40, Rihanna's "S&M" is winging its way to a major sales boost thanks to her and Spears' quick turnaround on the song's "Rih-mix." Teased by both singers on Twitter on April 10, the remix premiered on top 40 WHTZ New York and was released to iTunes the next day. Now industry prognosticators indicate the combined versions of "S&M" may sell more than 200,000 downloads

by week's end (April 17). That would lead to a new weekly high for the song, which sold as many as 178,000 copies the week of March 19, according to Nielsen SoundScan.

"Superstar collaborations have become a lot more common the last few years," WHTZ PD Sharon Dastur says. "Audience reaction to the collaboration and remix has been insane, which gives an already No. 1 smash even more life."

Not to mention heightened visibility for Spears and her sixth chart-topping album, "Femme Fatale," as she ramps up her tour. The trek (June 16-Aug. 13) features an all-female lineup boasting special guest Nicki Minaj with Jessie & the Toy Boys and Nervo. Rihanna heads out June 4 on the U.S. leg of her Loud world tour.

Rihanna and Spears weren't the only femme fatales escalating media chatter. Beyoncé was captured in still shots—posted on various fan sites (including Beyoncé Daily), blogs and news sites—reportedly taken during the filming of a new video. Her camp remains mum, hiking anticipation as high as the head gear that the gladiator-garbed singer sports in some of the snapshots.

Combing through rumors swirling around the Internet, the singer and potential Roc Nation management client—following her split with her former manager, father Mathew Knowles—is allegedly working with 200 African dancers and

eight choreographers in the Mojave Desert for a video directed by Francis Lawrence. The clip's track is said to be an empowerment-themed uptempo number that features a sample from DJ duo Major Lazer's "Pon De Floor." It's also rumored to be the lead single from Beyoncé's fourth solo album, expected to be due in June.

Contacted by Billboard, Major Lazer's Diplo only confirmed through email that Beyoncé is using the sample. It was reported earlier this year that Beyoncé had

requested the services of the noted DJ/producer. Meanwhile, the rep for director Lawrence (Lady Gaga's "Bad Romance," Destiny's Child's "Emotion") didn't respond to emails from Billboard.

Further heating up the summer index: the May 23 release of Lady Gaga's new album, "Born This Way." Its titular No. 1 track will be followed April 19 by second single "Judas." Meanwhile, Adele launches her North American tour May 12 in Washington, D.C.; Perry brings her world tour stateside beginning in June; and Ke\$ha is performing her top 10 hit "Blow" on her first outing as a headliner, the Get Sleazy tour. ...

Additional reporting by Jason Lipshutz and Gary Trust.

No 'Idol' Title? No Problem

Pia Toscano, take note. Prior "American Idol" contestants who fell short of donning the contest's crown have gone on to enjoy multi-platinum success.

Following the power ballad vocalist's sur-

prising elimination on April 7 (relegating her to a ninth-place finish this season), here's a look at the five best-selling, non-winning "Idol" finalists, ranked by total U.S. album sales, according to Nielsen SoundScan. —Gary Trust



Opportunity still knocks: Former "American Idol" contestant PIA TOSCANO (foreground)

No. 1 DAUGHTRY / Year, "Idol" finish: 2006, fourth / Total sales: 6.1 million
Led by Chris Daughtry, the band trails only 2005 champion Carrie Underwood (12.3 million) and 2002 queen Kelly Clarkson (10.7 million) for highest album sales among all "Idol"-discovered acts.

No. 2 CLAY AIKEN / Year, "Idol" finish: 2003, second / Total sales: 5 million
The feats of Clay? Five top 10 Billboard 200 albums, the most among all of the series' competitors. His "This Is the Night" (2003) is the only song by a non-victorious "Idol" finalist to rule the Billboard Hot 100.

No. 3 KELLIE PICKLER / Year, "Idol" finish: 2006, sixth / Total sales: 1.3 million
Both of her studio releases, "Small Town Girl" and "Kellie Pickler," have crowned Top Country Albums. She wrote her top-charting Hot Country Songs hit, "Best Days of Your Life" (No. 9, 2009), with Taylor Swift.

No. 4 DAVID ARCHULETA / Year, "Idol" finish: 2008, second / Total sales: 1.08 million
Among all contestants who've competed on "Idol" since the 2007 season, Archuleta has risen the highest on the Hot 100; his "Crush" peaked at No. 2 in 2008 and has sold 2 million downloads.

No. 5 JENNIFER HUDSON / Year, "Idol" finish: 2004, seventh / Total sales: 1.06 million
Not only has she reached No. 2 on the Billboard 200 and Top R&B/Hip-Hop Albums with "Jennifer Hudson" and "I Remember Me," but she also won an Academy Award and a Golden Globe for her turn in "Dreamgirls."

Epic sound:
GLASVEGAS



Barre None

Lady Gaga Choreographer Laurieann Gibson Preps New BET Dance Show

Lady Gaga's HBO concert special was wrapped and the video for her next single, "Judas," was being edited when the director of both projects, Laurieann Gibson, found herself becoming Gaga's de facto spokeswoman. It just so happened that rumblings about the new video's existence coincided with Gibson's media appearances in connection with her E! show "The Dance Scene," which premiered April 10.

"There's a decided shock value," Gibson says of the biblically themed video featuring Gaga as Mary Magdalene and Norman Reedus portraying Judas Iscariot. "Ultimately, it's a story about oppression; a story about following your heart and the glory of being free."

Billboard recently caught up with Gibson in Atlanta, where she's starting production on the BET show "Born to Dance," slated to debut Aug. 2. Atlanta was chosen as the locale, Gibson says, because "we [already] see the ugliness of the business" in New York and Los Angeles "where artists are disposable."

In contrast to the "Dance Scene" cast of professionals, "Born to Dance" features Gibson working with

10 young women without access to high-end training or auditions. The show traveled to such cities as Detroit and Philadelphia to find "girls born with this passion," says Gibson, who also works for Interscope developing the visual styles of young performers.

"It's a survival story of youth and how much they need real art," Gibson says. "There's real hope and inspiration there. We're very conscious about not saying, 'You're fired.' There's so much rejection in the dance world. My show isn't about winning a trophy and then being let go. We're trying to find the one girl who can be a part of my team."

Gibson, whose credits include "So You Think You Can Dance," "Making the Band" and "Skating With the Stars," also sees "Born to Dance" as an opportunity to share information with would-be dancers and girls thinking about making it a career but also having to take jobs that pay the bills—like the time she was a dancing tampon, "in a costume where you could barely breathe." In the first "Born to Dance" episode, the ladies are working on a Sears ad for vacuums.



Leaving her footprint:
LAURIEANN GIBSON

"The focus is really on giving information," says Gibson, whose first major job was as a Fly Girl on TV's "In Living Color."

She compares the experiences she's had since 2007 with Gaga—two broke women working on the creation

of an act that's as visual as it is musical—to what she hopes to achieve with the young dancers: teaching them that choreography is a form of storytelling.

"I took a theater concept and put it in an arena," she says, noting that 17 cameras

were used to create a 360-degree look at Gaga's Fame Monster tour on the May 7 HBO special "The Monster Star Ball at Madison Square Garden." Gibson adds, "This is the story of the journey Gaga and I have been on together." ●●●

YC'S BIG PLAY

Hip-hop fans no doubt remember Young Chris, a member of former Roc-a-Fella act Young Gunz. But there's another Yung Chris rapidly making a name for himself these days.

Under the moniker YC, the Decatur, Ga., native is climbing the charts with "Racks," featuring Future. The debut single jumps into the top 10 on Billboard's Mainstream R&B/Hip-Hop chart (see page 62) and moves 14-12 on Hot R&B/Hip-Hop Songs.

The Big Play/Universal Republic newcomer explains that the song came about when the subject of racks arose while having some fun recording one night. The term "rack," for the uninitiated, refers to a stack of money equaling \$1,000. As to why the song is catching on so fast, YC says, "It started in the streets. Clubs started playing it, then radio picked it up [including Atlanta urban outlets WHTA and WVEE]. And it's worked its way up from there."

Before attracting the attention of Universal Republic executives, YC initially signed with Big Play Entertainment after being noticed last summer by the company's president, KV. "Along with the music he was making," KV recalls, "we liked Chris' personality, his swag and overall understanding of the music industry."

Currently on a national club tour that extends into June, YC is also recording his still-untitled debut album. Among the collaborators he's been working with thus far are producers Cool & Dre and Drumma Boy. Coming soon is the "Racks" video filmed in YC's hometown, featuring cameos by Gucci Mane, Shawty Lo and Young Joc. —Kadeem Lundy



Catching on fast: YC

FINDING EUPHORIA

Rab Allan, guitarist in U.K. alt-rock act Glasvegas, likens his experiences from the past few years to "being right in the middle of a tornado."

"I remember certain times and key gigs, but my memory is quite hazy," says Allan, who formed the band in Glasgow, Scotland, with his cousin James Allan in 2003. "It was a bit of a whirlwind for a few different reasons," he adds wryly.

To recap, those reasons entail a Mercury Prize nomination for the band's self-titled 2008 debut; two years of relentless touring, including six separate U.S. treks; supporting slots with U2 and Kings of Leon; and a hedonistic party attitude culminating in singer James overdosing backstage at Coachella in 2009.

"It was mad, but when you get three working-class guys and give them a ton of money, they're going to take full advantage," Rab says. He notes that the band, which includes bassist Paul

Donoghue and drummer Jonna Lofgren, now channels its energy exclusively into making music.

The result is Glasvegas' sophomore set, "Euphoric Heartbreak" (Columbia/Sony Music). At times reminiscent of U2, the towering alt-rock record was released digitally April 5. Its domestic physical release is May 17.

The 11-track album debuted at No. 10 with first-week U.K. sales of 11,000, according to the Official Charts Co. It also bowed at No. 1 in Sweden. The band's self-titled debut set has moved 500,000 units worldwide, according to Columbia.

"The lyrical content on the first album was very much about working-class situations," says Chris Dempsey, product manager at Columbia U.K. "With 'Euphoric Heartbreak,' there are many more universal themes lyrically combined with an epic sound. It's something that could well work better internationally than the first album."

Glasvegas will embark on a 10-date stateside tour starting May 23 at New York's Bowery Ballroom and wrapping June 8 at Los Angeles' Troubadour. Additional U.S. dates are planned for the fall.

Back on home turf, the quartet will tour the United Kingdom April 23-May 11, followed by other European gigs. Key promotional efforts include live performances on British TV shows "Later . . . With Jools Holland" (BBC 2) and "Topman CTRL" (Channel 4).

Meanwhile, Rab says that the addition of new drummer Lofgren has lifted the group's spirits. He claims the decision to split with original percussionist Caroline McKay was at her request.

"This is the best that the band has ever been," Rab says with a smile. "Everyone is really happy with where we're at right now."

—Richard Smirke

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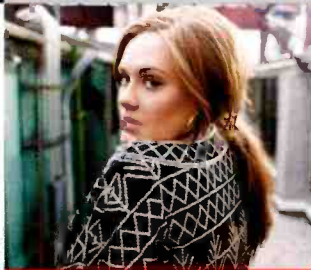
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'ROLLING' ALONG

>> On Triple A, Adele's "Rolling in the Deep" spends an 11th week at No. 1, passing Sarah McLachlan's "Building a Mystery" (1997) as the longest-reign by a woman in the chart's 15-year history. (Only 14 female soloists have hit No. 1.)

MINTY FRESH

>> Mint Condition notches its highest-charting album on the Billboard 200 as "2..." steps in at No. 33 with 15,000. The act landed six earlier sets on the list, while its previous high came with "Livin' the Luxury Brown" in 2005 (No. 45).



BOYS ARE BACK

>> Beastie Boys return to the charts this week, bowing "Make Some Noise" at No. 23 on Alternative. It's the act's 10th hit on the tally and its first entry since 2004's "Triple Trouble" (No. 11). The lead cut from "Hot Sauce Committee Part Two" is due May 3.

CHART BEAT

>> While Katy Perry spends a third frame atop the Billboard Hot 100 with "E.T.," her husband, Russell Brand, rules the U.S. box office as the voice of "E.B." in "Hop," the highest-grossing movie for the weekend of April 9-10. The couple previously scored such a double domination prior to the pair's Oct. 23, 2010, wedding. Last July, Perry was amid a seven-week Hot 100 reign with "California Gurls," featuring Snoop Dogg, while "Despicable Me," in which Brand voices the character "Dr. Nefario," was the No. 1 film.

>> "E.T." concurrently becomes Katy Perry's fifth No. 1 on Dance Club Songs from her album "Teenage Dream." Only Beyoncé, Nelly Furtado and Madonna previously notched at least five leaders from one set on the list.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard

CHARTS

Adele Hits 1 Million; Spears' Second-Week Slide

Adele's "21" becomes the first album to reach 1 million copies sold this year, as it returns to No. 1 on the Billboard 200 (88,000, down 6%, according to Nielsen SoundScan). Its total stands at 1.03 million. The year's second-best-selling album remains Mumford & Sons' "Sigh No More," which has shifted 645,000.

Last week's No. 1, Britney Spears' "Femme Fatale," falls to No. 2 (75,000) with a steep second-week slide of 73%. It's the second No. 1-debuting title this year to fall by more than 70% in week two following Lupe Fiasco's "Lasers" (down 77%).

Since January 2006—essentially the past five years—there have been 20 No. 1-bowing albums whose sales fell by at least 70% in their sophomore frame. Last year, six did so: Usher's "Raymond v Raymond" (72%), two "Glee" albums—"The Power of Madonna" (70%) and "Journey to Regionals" (75%)—Avenge Sevenfold's "Nightmare" (72%), Linkin Park's "A Thousand Suns" (71%) and Kanye West's "My Beautiful Dark Twisted Fantasy" (78%).

With so much focus placed on a blockbuster first week, it's understandable how many albums rapidly descend on the Billboard 200. Couple that with increased promotion of preorders—both in terms of deluxe physical form

and digitally—and you get a recipe for monster drops.

That was clearly the case for "Femme Fatale," where preorders of the iTunes edition in addition to a boxed physical piece may have goosed the first week somewhat artificially.

Also interesting: Of the 12 albums that fell by more than 70% between January 2006 and December 2009, 10 had more than one-third of their cumulative sales register in week one.

The biggest offender of that batch, in terms of how much of its first week contributed to its overall total, was Day26's self-titled album, which bowed with 189,000, fell by 73% in its



second week and has since sold only 399,000. Thus, its debut frame accounts for 47% of its sales total.

During that same span, the title that dropped more than 70% in week two, but actually performed quite well in the long run, was Beyoncé's "B'Day," which fell 70% in its sophomore stanza after a 541,000 bow, then went on to sell 3.3 million. That translates to its first week totaling just 16% of its overall sum.

Over The Counter

KEITH CAULFIELD



REMIXED, REMADE, REMODELED:

The April 5 DVD release of "Tron: Legacy" inspires not only a gain for the film's soundtrack album by Daft Punk on the Billboard 200 (167-36; 13,000, up 240%), but an interesting new arrival at No. 16. The latter, "Tron: Legacy Reconfigured," is a remix effort (22,000) boasting an array of big-name talent reworking Daft Punk's original score. As is standard with remix titles, we credit the album to the original artist, not to the remixers. (See also Madonna's "You Can Dance," Lady Gaga's "The Remix," etc.)

And just to make things more interesting, as the "Reconfigured" album

doesn't feature the music heard in the "Tron: Legacy" film, it doesn't qualify for our Soundtracks chart. (It does, however, bow at No. 1 on Top Electronic Albums.)

QUEEN OF THE CHART: The original Broadway cast recording of "Priscilla: Queen of the Desert" sashays in at No. 1 on Top Cast Albums with 3,000, marking just the 15th set to bow in the top slot (see billboard.biz/charts). The show, imported from Australia, opened March 20 at the Palace Theatre. The last No. 1 arrival was the new Broadway cast recording of "Promises, Promises," on the July 10, 2010, chart.

ROBBIE RETURNS: Robbie Robertson's fifth solo album, "How to Become Clairvoyant," arrives at No. 13 on the Billboard 200. It's the former Band member's highest-charting album. It bows with 22,000, and 35% of that figure was made up of downloads. (Not terribly surprising, as the set was promoted as Amazon MP3's Daily Deal on April 5 for \$3.99.)

FOR THE RECORD: In the April 9 issue, we misstated in a caption on the Billboard 200 that the Strokes' new album, "Angles," debuted with 86,000 copies sold in its first week. It actually moved 89,000.

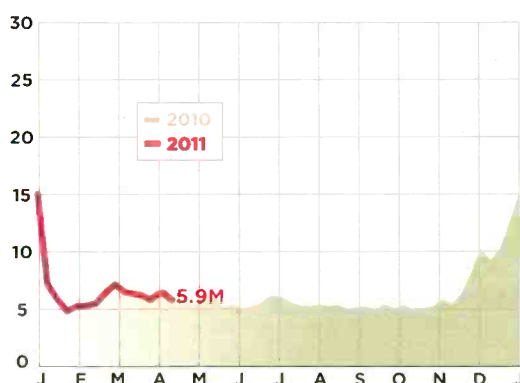
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,871,000	1,857,000	23,167,000
Last Week	6,633,000	2,217,000	24,522,000
Change	-11.5%	-16.2%	-5.5%
This Week Last Year	5,278,000	1,508,000	22,369,000
Change	11.2%	23.1%	3.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	87,233,000	83,699,000	-4.1%
Digital Tracks	334,746,000	362,283,000	8.2%
Store Singles	542,000	748,000	38.0%
Total	422,521,000	446,730,000	5.7%
Albums w/TEA*	120,707,600	119,927,300	-0.6%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'10	87.2 million
'11	83.7 million

SALES BY ALBUM FORMAT

CD	63,175,000	55,811,000	-11.7%
Digital	23,352,000	26,967,000	15.5%
Vinyl	696,000	903,000	29.7%
Other	11,000	19,000	72.7%

For week ending April 10, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	48,978,000	44,184,000	-9.8%
Catalog	38,256,000	39,515,000	3.3%
Deep Catalog	29,113,000	30,840,000	5.9%

CURRENT ALBUM SALES

'10	49.0 million
'11	44.2 million

CATALOG ALBUM SALES

'10	38.3 million
'11	39.5 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Certification. Top entries include Adele (#1), Britney Spears (#2), Radiohead (#3), and Hollywood Undead (#4).



Band's second album launches with 66,000—marking its highest rank and sales week yet. Its first set, "Swan Songs," debuted and peaked at No. 22 in 2008 off a start of 21,000.

51 A deluxe reissue of the band's album grants a surge in sales: It's up 274%. The album originally peaked at No. 3 in 1981 and is the act's best-selling set in the United States (4 million sold, according to the RIAA).



The superstar DJ scores his best placing on the chart with 10,000 sold in its first week. His previous high came in 2009, when "Kaleidoscope" bowed at No. 59. On Top Electronic Albums, the new set is his 12th top 10, arriving at No. 3.

53 The low-priced Amazon MP3 sets from the X5 label are back. At Nos. 53, 56 and 102, each title goes from selling basically nothing to more than 5,000 copies apiece.



The country singer's first album bows with 8,000. It was led by the single "Family Man," which peaked at No. 14 on Hot Country Songs.

Continuation of the Billboard 200 chart table, listing artists like Rush, Tiesto, and Kanye West, along with their album titles and chart positions.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing names and their corresponding chart positions, such as Adele (1.49), Eminem (1.01), and Justin Bieber (1.01).

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. HOLLYWOOD UNDEAD: JONAS AKERLUND



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
10	49	5	KENNY ROGERS JOHN 3 16 MUSIC CATALOGUE 31602 EX/CRACKER BARREL (11.98)	The Love Of God		27
102	NEW	1	VARIOUS ARTISTS X5 DIGITAL EX (1.98)	The 99 Most Essential Opera Classics		102
103	60	9	BOBBY V BLU KOLLA DREAMS 48451/CAPITOL (18.98)	Fly On The Wall		8
104	93	95	BILLY CURRINGTON MERCURY NASHVILLE 014407/UMGN (9.98)	Enjoy Yourself		5
105	72	30	TREY SONGZ SONGBOOK/ATLANTIC 524539/AG (18.98) ⊕	Passion, Pain & Pleasure		7
106	84	36	KESHA KEMOSABE/RCA 86508/RMG (9.98)	I Am The Dance Commander + I Command You To Dance		36
107	144	148	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		12
108	RE-ENTRY	7	CREEDEnce CLEARWATER REVISITED POOR BOY/SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions		108
109	RE-ENTRY	7	BOYZ II MEN The Best Of Boyz II Men: 20th Century Masters The Millennium Collection MOTOWN/CHRONICLES 00198/UME (9.98)	The Millennium Collection		109
110	34	2	AMON AMARTH METAL BLADE 14972* (15.98 CD/DVD) ⊕	Surtur Rising		34
111	10	91	LINKIN PARK MACHINE SHOP 525375*/WARNER BROS. (18.98)	A Thousand Suns		2
112	137	119	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		2
113	40	2	E-40 HEAVY ON THE GRIND 24 (18.98)	Revenue Retrievin': Graveyard Shift		40
114	128	134	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
115	99	25	KINGS OF LEON RCA 64698*/RMG (13.98)	Come Around Sundown		2
116	42	2	E-40 HEAVY ON THE GRIND 23 (18.98)	Revenue Retrievin': Overtime Shift		42
117	163	23	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive		9
118	113	82	CRISTIAN CASTRO UNIVERSAL MUSIC LATINO 015013/UMLE (10.98) ⊕	Viva El Principe		49
119	129	108	KESHA KEMOSABE/RCA 49209*/RMG (11.98)	Animal		1
120	NEW	1	JOAN SEBASTIAN FONOVISA 354639/UMLE (12.98)	Los Huevos Rancheros		120
121	112	89	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 013719/IOJMG (9.98)	My World (EP)		5
122	RE-ENTRY	2	BAD COMPANY ORIGINAL BAD COMPANY TOURING/SONY MUSIC CMG 80851/SDNY MUSIC (6.98)	Extended Versions		122
123	RE-ENTRY	4	ELVIS PRESLEY RCA/SONY MUSIC COMMERCIAL MUSIC GROUP 70971/SONY MUSIC (6.98)	An Afternoon In The Garden		123
124	108	90	KEM UNIVERSAL MOTOWN 014469/UMRG (13.98) ⊕	Intimacy: Album III		2
125	136	110	CHRIS TOMLIN SIXSTEPS 93444/SPARROW (17.98) ⊕	And If Our God Is For Us...		17
126	NEW	1	THE RAVEONETTES VICE 0024* (12.98)	Raven In The Grave		126
127	49	2	WHITESNAKE FRONTIERS 10509* (16.98) ⊕	Forevermore		49
128	121	107	NEWSBOYS INPOP 71521 (13.98)	Born Again		4
129	NEW	1	KINA GRANNIS ONE HAVEN 00114 (12.98)	Stairwells		129
130	125	113	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG (13.98)	Thank Me Later		1
131	116	83	THE DECEMBERISTS CAPITOL 47547* (18.98) ⊕	The King Is Dead		1
132	87	68	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS/UNIVERSAL SPECIAL MARKETS 015204 EX/STARBUCKS (19.98)	A 40th Anniversary Collection		39
133	101	122	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer		5
134	197	190	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs		22
135	NEW	1	FOREIGNER TRIGGER/SONY MUSIC CMG 82725/SDNY MUSIC (6.98)	Extended Versions		3
136	115	116	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 65720/SMN (9.98)	Judge Jerrod & The Hung Jury		38
137	135	106	WAKA FLOCKA FLAME 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS. (18.98)	Flockaveli		27
138	105	77	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 015088/IGA (13.98)	No Boys Allowed		16
139	75	2	GERARDO ORTIZ DEL 82733/SONY MUSIC LATIN (9.98)	Morir Y Existir: En Vivo		75
140	133	111	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (13.98/8.98)	Curtain Call: The Hits		2
141	114	80	JAMIE FOXX J 54860/RMG (11.98)	Best Night Of My Life		16
142	127	115	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move		21
143	159	144	ALAN JACKSON ARISTA NASHVILLE 78881/SMN (11.98)	34 Number Ones		37
144	96	50	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660* CONCORD (14.98)	Rare Bird Alert		43
145	118	94	T.I. GRAND HUSTLE/ATLANTIC 523753*/AG (18.98)	No Mercy		18
146	142	128	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 422-846-210/IOJMG (13.98/6.98) ⊕	Legend: The Best Of Bob Marley And The Wailers		59
147	70	2	LOS LONELY BOYS LONELYTONE 60012/PLAYING IN TRAFFIC (13.98)	Rockpango		70
148	111	109	VARIOUS ARTISTS ZINEPAK 70035 EX (6.98)	46th Academy Of Country Music Awards: Exclusive 2011 ACM Spotlight		109
149	RE-ENTRY	22	GEORGE STRAIT MCA NASHVILLE 170260/UMGN (9.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection		76
150	152	138	VARIOUS ARTISTS PROVIDENT-INTEGRITY/WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011		26



The Danish duo's fifth studio album begins with 4,000 and also enters Heatseekers Albums at No. 1. It's the act's second topper on the list and its fifth top 10 on the tally.

Like the Johnny Cash/Willie Nelson album at No. 79 and most of the other catalog titles that earn bullets and/or re-enter this week, White's increase can be attributed to \$5 pricing at big-box retailers.

A limited reissue of the band's 2002 album was released on vinyl last week—just 3,000 green, 1,000 black and 1,000 white vinyl LPs. It bows on the chart with 3,000 sold.

With 7.8 million sold, the 1989 album is one of only three pre-1990 titles among Nielsen SoundScan's top 50 best-selling albums since 1991. The others? Pink Floyd's "Dark Side of the Moon" and Bob Marley's "Legend."



As with all Dropkick Murphys albums, this one is making a quick descent down the chart. Of their previous seven charting sets, "The Meanest of Times" had the longest run, with 10 weeks.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	THE COUNTDOWN KIDS SONDMA 3978 (6.98)	50 Silly Songs		151
152	RE-ENTRY	2	HANK WILLIAMS JR. CURB 77638 (9.98)	Greatest Hits, Vol. 1		152
153	62	2	BROKEN BELLS COLUMBIA 86130*/SONY MUSIC (3.98)	Meyrin Fields (EP)		62
154	53	2	BONEY JAMES VERVE FORECAST 015375/VG (13.98)	Contact		53
155	RE-ENTRY	2	THE HIT CREW TURN UP THE MUSIC 2108 (12.98)	Pop N Party		155
156	145	155	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin		10
157	171	146	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (14.98)	Number Ones		3
158	NEW	1	JANIS JOPLIN SONY MUSIC CMG 05280/SONY MUSIC (6.98)	Super Hits		158
159	RE-ENTRY	9	BARRY WHITE The Best Of Barry White: 20th Century Masters The Millennium Collection ISLAND/CHRONICLES/IOJMG 000884/UME (9.98)	The Millennium Collection		109
160	RE-ENTRY	2	STEVIE RAY VAUGHAN Martin Scorsese Presents The Blues: Stevie Ray Vaughan EPIC/SONY MUSIC CMG 26655/SONY MUSIC (6.98)	The Blues: Stevie Ray Vaughan		160
161	161	156	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits		8
162	147	133	CASTING CROWNS BEACH STREET/REUNION 10117/SONY MUSIC (17.98)	The Altar And The Door		2
163	55	2	MAC MILLER ROSTRUM DIGITAL EX (4.98)	On And On And Beyond (EP)		55
164	RE-ENTRY	2	REO SPEEDWAGON EPIC/SONY MUSIC CMG 48527/SONY MUSIC (12.98)	The Second Decade of Rock & Roll 1981-1991		164
165	117	56	TRAVIS BARKER LASALLE/INTERSCOPE 015394*/IGA (13.98)	Give The Drummer Some		56
166	177	158	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		6
167	176	142	VARIOUS ARTISTS PROVIDENT-INTEGRITY/EMI CMG/WORD-CURB 888166/WARNER BROS. (17.98)	WOW #1's (Yellow)		21
168	RE-ENTRY	20	BLAKE SHELTON REPRISE (NASHVILLE) 524497/WMN (7.98)	All About Tonight (EP)		168
169	154	130	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 08777/CAPITOL (18.98)	NOW 36		169
170	50	2	WITHIN TEMPTATION GUN 617917/ROADRUNNER (18.98) ⊕	The Unforgiving		50
171	153	132	THE SCRIPT PHONOGENIC/EPIC 81227/SONY MUSIC (11.98)	Science & Faith		3
172	175	135	JEREMIH MICK SCHULTZ/OEF JAM 014830/IOJMG (9.98)	All About You		27
173	81	14	GREEN DAY REPRISE 52625/WARNER BROS. (20.98 CD/OVD) ⊕	Awesome As F**k		14
174	RE-ENTRY	2	JIM CROCE CEMA SPECIAL PRODUCTS 57445/CAPITOL (6.98)	Bad, Bad Leroy Brown & Other Favorites		74
175	162	150	MY DARKEST DAYS MVR/604/MERCURY 014719/IOJMG (8.98)	My Darkest Days		38
176	31	2	SUM 41 ISLAND 014371/IOJMG (13.98)	Screaming Bloody Murder		31
177	RE-ENTRY	2	ROY ORBISON SONY BMG CUSTOM MARKETING GROUP 05283/SONY MUSIC (5.98)	Super Hits		68
178	RE-ENTRY	2	THREE DOG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection MCA 112073/UME (9.98)	The Millennium Collection		78
179	NEW	1	COHEED AND CAMBRIA EQUAL VISION 114* (13.98)	The Second Stage Turbine Blade		79
180	185	174	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits		10
181	70	153	GUNS N' ROSES GEPFEN 001714/INTERSCOPE (16.98)	Greatest Hits		3
182	87	194	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		3
183	NEW	1	THE COUNTDOWN KIDS SONDMA 3980 (6.98)	50 Fun Songs For Kids		183
184	92	2	THE PAINS OF BEING PURE AT HEART COLLECTIVE SOUNDS 135*/SLUMBERLAND (12.98)	Belong		22
185	19	78	DROPKICK MURPHYS BORN & BRED 526916*/JLG (15.98)	Going Out In Style		19
186	22	01	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP/HEAR 01916/STARBUCKS (12.98)	Mele O Hawaii: Songs Of Hawaii		33
187	07	19	YELLOWCARD HOPELESS 725* (13.98)	When You're Through Thinking, Say Yes		9
188	RE-ENTRY	2	WILLIE NELSON SONY BMG CUSTDM MARKETING GROUP 05812/SONY MUSIC (9.98)	Super Hits		2
189	RE-ENTRY	16	STING CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ⊕	If On A Winter's Night...		6
190	26	126	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		190
191	01	29	DURAN DURAN SKIN OVERS/TAPE MODERN 151701/S-CURVE (13.98) ⊕	All You Need Is Now		29
192	78	167	SHINEDOWN ATLANTIC 511244/AG (18.98) ⊕	The Sound Of Madness		5
193	79	147	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IOJMG (9.98)	Teflon Don		2
194	50	127	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday		5
195	38	17	MIRANDA COSGROVE COLUMBIA 85483/SONY MUSIC (9.98 CD/DVD) ⊕	High Maintenance (EP)		34
196	168	141	AVENGED SEVENFOLD HOPELESS/SIRE 524026*/WARNER BROS. (18.98)	Nightmare		196
197	RE-ENTRY	2	TOMMY JAMES AND THE SHONDELLES RHINO 76039 (9.98)	The Essentials		197
198	RE-ENTRY	30	ZAC BROWN BAND Pass The Jar: Live From the Fabulous Fox Theater In Atlanta SOUTHERN GROUND/ATLANTIC 523726/AG (25.98 CD/OVD) ⊕	Pass The Jar: Live From the Fabulous Fox Theater In Atlanta		198
199	141	100	KEYSHIA COLE GEPFEN 015108/IGA (13.98)	Calling All Hearts		199
200	129	11	AMOS LEE BLUE NOTE 29766*/BLG (17.98)	Mission Bell		200

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M MANDISA BOB MARLEY AND THE WAILERS STEVE MARTIN AND THE STEEP CANYON RANGERS MARY MARY TIM MCGRAW MIGUEL MAC MILLER	N WILLIE NELSON NEWSBOYS NICKELBACK NICKI MINAJ JERROD NIEMANN	O ROY ORBISON GERARDO ORTIZ	P THE PAINS OF BEING PURE AT HEART BRAD PAISLEY PANIC! AT THE DISCO KATY PERRY PINK	R R.E.M. RADIOHEAD RASCAL FLATT THE RAVEONETTES REO SPEEDWAGON RIHANNA RISE AGAINST ROBBIE ROBERTSON	S THE SCRIPT JOAN SEBASTIAN BOB SEGER & THE SILVER BULLET BAND BLAKE SHELTON SHINEDOWN	SOUNDTRACK GLEE: THE MUSIC: SEASON TWO: VOLUME 4 GLEE: THE MUSIC: SEASON TWO: VOLUME 5 GREY'S ANATOMY: THE MUSIC EVENT SUCKER PUNCH	T THERY DAY THOMPSON SQUARE THREE DOG NIGHT T.I. TESTO CHRIS TOMLIN TOMMY JAMES AND THE SHONDELLES TRAIN	U CARRIE UNDERWOOD KEITH URBAN	V STEVIE RAY VAUGHAN	VARIOUS ARTISTS A 40TH ANNIVERSARY COLLECTION	TREY SONGZ 46TH ACADEMY OF COUNTRY MUSIC AWARDS: EXCLUSIVE 2011 ACM SPOTLIGHT THE 99 DARKEST PIECES OF CLASSICAL MUSIC THE 99 MOST ESSENTIAL OPERA CLASSICS THE 99 MOST ESSENTIAL RELAXING CLASSICS	W WAKA FLOCKA FLAME KANYE WEST BARRY WHITE WHITESNAKE WITHIN TEMPTATION WIZ KHALIFA YELLOWCARD
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UNCHARTED™ DATA PROVIDED BY Myspace NEXT BIG SOUND

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	MYSPACE PAGE
1	7	13	#1 COLETTE CARR	WWW.MYSPACE.COM/COLETTECARR
2	1	13	DJ BL3ND	WWW.MYSPACE.COM/BLENDI2ZY
3	2	13	JAVIER JOFRE	WWW.MYSPACE.COM/JAVIERJOFRE
4	12	12	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
5	4	9	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
6	6	13	LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE
7	RE-ENTRY	THE 40NTHFLOOR	WWW.MYSPACE.COM/THE40NTHFLOOR	
8	8	9	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
9	9	13	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
10	8	9	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A
11	13	13	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
12	14	9	PORTA	WWW.MYSPACE.COM/PDRTA1
13	16	13	DJ BAM BAM	WWW.MYSPACE.COM/DJBAMBAM
14	11	10	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
15	12	10	NANA	WWW.MYSPACE.COM/NANAWORLD
16	22	9	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
17	10	12	SOZAY	WWW.MYSPACE.COM/SOZAY
18	24	11	OTENKI	WWW.MYSPACE.COM/ONTEKI
19	19	13	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
20	20	11	GALAXY FARM	WWW.MYSPACE.COM/GALAXYFARM
21	17	10	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
22	18	13	CALL US FORGOTTEN	WWW.MYSPACE.COM/CALLUSFORGOTTEN
23	NEW	BLIND FURY	WWW.MYSPACE.COM/THEREALBLINFURY	
24	27	13	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
25	15	2	BIG K.R.I.T.	WWW.MYSPACE.COM/BIGKRIT
26	RE-ENTRY	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
27	29	13	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL
28	28	13	NOISIA	WWW.MYSPACE.COM/OENISIA
29	37	12	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
30	44	3	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN
31	36	12	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
32	5	6	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
33	7	2	METRONOMY	WWW.MYSPACE.COM/METRONOMY
34	30	13	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
35	31	12	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI
36	NEW	MANGA	WWW.MYSPACE.COM/MANGAWEB	
37	39	10	NERO	WWW.MYSPACE.COM/NEROUK
38	23	6	DIGGY SIMMONS	WWW.MYSPACE.COM/DIGGYSIMMONS
39	38	3	LIL CRAZED THE K.I.D	WWW.MYSPACE.COM/LILCRAZED
40	NEW	ARASH	WWW.MYSPACE.COM/ARASHMUSIC	
41	33	9	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
42	43	1	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
43	46	5	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
44	41	12	THE BLOODY BEETROOTS	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
45	NEW	JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN	
46	2	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN	
47	25	3	MANEL	WWW.MYSPACE.COM/GATMANEL
48	RE-ENTRY	BORGORE	WWW.MYSPACE.COM/BORGORE	
49	47	3	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
50	49	2	YOU ME AT SIX	WWW.MYSPACE.COM/YOUMEATSIX

Cherrytree Records singer Colette Carr celebrates her first week at No. 1 on Uncharted as she flies 7-1 in her 12th week on the tally. She has already been featured on labelmate Far*East Movement's album "Free Wired," and is likely to guest on another Cherrytree act's forthcoming set, Frankmusik's "Do It in the AM," due this summer.



SOCIAL 50™ DATA PROVIDED BY Myspace NEXT BIG SOUND

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT/LABEL
1	2	20	#1 JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	1	20	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
3	1	20	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
4	6	20	SHAKIRA	SONY MUSIC LATIN/EPIC
5	4	20	KATY PERRY	CAPITOL
6	7	20	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	10	17	BRITNEY SPEARS	JIVE/JLG
8	8	19	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN
9	11	20	MICHAEL JACKSON	MJJ/EPIC
10	9	20	THE BLACK EYED PEAS	INTERSCOPE
11	5	20	RIHANNA	SRP/DEF JAM/IDJMG
12	13	20	AVRIL LAVIGNE	ARISTA/RMG
13	20	20	TAYLOR SWIFT	BIG MACHINE
14	14	20	SELENA GOMEZ	HOLLYWOOD
15	12	18	CHRIS BROWN	JIVE/JLG
16	24	10	ADELE	XL/COLUMBIA
17	25	20	LINKIN PARK	MACHINE SHOP/WARNER BROS.
18	19	18	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
19	17	17	WIZ KHALIFA	ROSTRUM/ATLANTIC
20	23	20	USHER	LAFACE/JLG
21	21	20	DAVID GUETTA	GUM/VIRGIN/CAPTOL
22	15	19	LUDACRIS	DTP/DEF JAM/IDJMG
23	29	20	BEYONCE	MUSIC WORLD/COLUMBIA
24	NEW	DEADMAU5	MAUSTRAP/ULTRA	
25	18	18	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
26	34	20	TIESTO	MUSICAL FREEDOM
27	14	20	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
28	7	20	50 CENT	SHADY/AFTERMATH/INTERSCOPE
29	18	12	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
30	20	20	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
31	30	18	SNOOP DOGG	PRIORITY/CAPITOL
32	17	17	CHRISTINA GRIMMIE	UNSIGNED
33	26	6	JENNIFER LOPEZ	ISLAND/IDJMG
34	15	20	GREEN DAY	REPRISE
35	32	20	KESHA	KEMOSABE/RCA/RMG
36	41	20	DON OMAR	ORFANATO/MACHETE
37	40	4	BRING ME THE HORIZON	VISIBLE NOISE/EPITAPH
38	26	18	BOB MARLEY	TUFF GONG/ISLAND/UMG
39	22	4	REBECCA BLACK	REBECCA BLACK/ARK MUSIC FACTORY
40	30	20	COLDPLAY	CAPITOL
41	38	18	P!NK	LAFACE/JLG
42	33	4	RADIOHEAD	XL/TICKER TAPE/TBD
43	RE-ENTRY	BRUNO MARS	ELEKTRA	
44	NEW	SUM 41	ISLAND/IDJMG	
45	RE-ENTRY	THE BEATLES	APPLE/CAPITOL	
46	44	14	DEMI LOVATO	HOLLYWOOD
47	RE-ENTRY	THIRTY SECONDS TO MARS	IMMORTAL/VIRGIN/CAPITOL	
48	NEW	THURSDAY	EPITAPH	
49	NEW	ARMIN VAN BUUREN	ARMADA	
50	RE-ENTRY	JUSTIN TIMBERLAKE	JIVE/JLG	

Britney Spears continues her upward climb on the Social 50 chart as she rises 10-7—a new high. Chalk up her leap to a whopping 136% growth in week-over-week Vevo plays thanks to the premiere of her new video "Till the World Ends." She also posts a 10% gain in views on her YouTube channel and a 12% jump in Facebook fans.



AOL RADIO SONGS AOL

The week's most-streamed songs on AOL.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
2	5	13	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
3	6	13	ON THE FLOOR	JENNIFER LOPEZ (NO LABEL)
4	2	4	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
5	9	11	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
6	11	11	F**KIN' PERFECT	P!NK (LAFACE/JLG)
7	1	1	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
8	8	10	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
9	14	10	MORE	USHER (LAFACE/JLG)
10	8	8	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
11	11	11	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
12	10	3	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
13	11	5	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
14	3	14	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
15	1	1	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)

YAHOO! SONGS MUSIC

The week's most-streamed songs on Yahoo! Music.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/LABEL)
1	1	7	#1 F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
2	4	2	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
3	1	1	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
4	2	8	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
5	7	7	MORE	USHER (LAFACE/JLG)
6	7	7	F**KIN' PERFECT	P!NK (LAFACE/JLG)
7	6	6	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEATURING T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
8	5	5	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
9	9	22	RAISE YOUR GLASS	P!NK (LAFACE/JLG)
10	3	3	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
11	12	7	COMING HOME	DIDDY - DIRTY MONEY FEATURING SKYLAR GREY (BAD BOY/INTERSCOPE)
12	3	3	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
13	11	15	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E. (UNIVERSAL REPUBLIC)
14	11	15	BACK TO DECEMBER	TAYLOR SWIFT (BIG MACHINE)
15	18	18	BLIND FURY	BLIND FURY (REPRISE)

NEXT BIG SOUND 25™ NEXT BIG SOUND

The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.

THIS WEEK	ARTIST
1	NOEMI
2	PURPLE MELON
3	DJ TARKAN
4	SHAHIN NAJAFI
5	MILES KANE
6	CHILDISH GAMBINO
7	ABANDON ALL SHIPS!
8	HURRY! LETS GO
9	SOUTH JORDAN
10	EL PESCAO
11	IAMMEDIC
12	NORTHER
13	THIS WILL DESTROY YOU
14	MINOR THREAT
15	MYSTO & PIZZI

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator, Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered Myspace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. SPEARS: RANDEE ST. NICHOLAS

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
1	HOT SHOT DEBUT	1 WK	THE RAVEONETTES	VICE 0024* (12.98)	Raven In The Grave	
2	NEW		KINA GRANNIS	ONE HAVEN 00114 (12.98)	Stairwells	
3	NEW		RAY DAVIES	DECCA 015310 (18.98)	See My Friends	
4	NEW		HA HA TONKA	BLOODSHOT 181* (14.98)	Death Of A Decade	
5	NEW		FM STATIC	TOOTH & NAIL 09857 (13.98)	My Brain Says Stop, But My Heart Says Go!	
5	3		ANTHONY DAVID	PURPOSE 2097/EDNE (17.98)	As Above So Below	
7	NEW		ILL BILL & VINNIE PAZ	UNCLE HOWIE 01101*/ENEMY SOIL (15.98)	Heavy Metal Kings	
8	16		SKRILLEX	BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)	
9	NEW		BLUEPRINT	RHYMESAYERS 0124* (14.98)	Adventures In Counter-Culture	
9	19		TWO DOOR CINEMA CLUB	GLASSNOTE 110 (12.98)	Tourist History	
11	NEW		HOLY GHOST!	DFA DIGITAL EX (7.98)	Holy Ghost!	
12	NEW		COLD CAVE	MATADOR 921* (14.98)	Cherish The Light Years	
13	NEW		BILL CALLAHAN	DRAG CITY 450* (17.98)	Apocalypse	
14	25	56	GREATEST GAINER BRANTLEY GILBERT	AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
15	10	76	SIDEWALK PROPHETS	FERVENT 887900/WARNER BROS. (9.98)	These Simple Truths	
16	22	23	FITZ & THE TANTRUMS	DANGEROUS 051* (15.98)	Pickin' Up The Pieces	
17			AWOLNATION	RED BULL 1086 (9.98)	Megalithic Symphony	
18	1		CALIBRE 50	DISA 721639/UMLE (11.98)	De Sinaloa Para El Mundo	
19	16	33	CHRIS AUGUST	FERVENT 888065/WARNER BROS. (11.98)	No Far Away	
20	1	6	MIDDLE BROTHER	PARTISAN 015* (11.98)	Middle Brother	
21	20	20	YELAWOLF	GHEAT-O VISION DGC/INTERSCOPE 014450/IGA (10.98)	Trunk Muzik 0-60	
22	29	4	LINDA EDER	MASTERWORKS 80717/SONY MASTERWORKS (11.98)	Now	
23	9		JAMES BLAKE	POLYDOR/UNIVERSAL REPUBLIC 02/UMRG (13.98)	James Blake	
24	27	5	KURT VILE	MATADOR 938* (14.98)	Smoke Ring For My Halo	
25	NEW		GLASVEGAS	COLUMBIA DIGITAL/SONY MUSIC (9.98)	Euphoric /// Heartbreak ///	



The Missouri band, which played a number of shows at South by Southwest, earns its first Billboard chart ink as its new album bows with 3,000.



His new album (1,000) follows its self-titled 2009 set, which debuted and peaked at No. 1 off a 4,000 start. It has sold 51,000 to date.

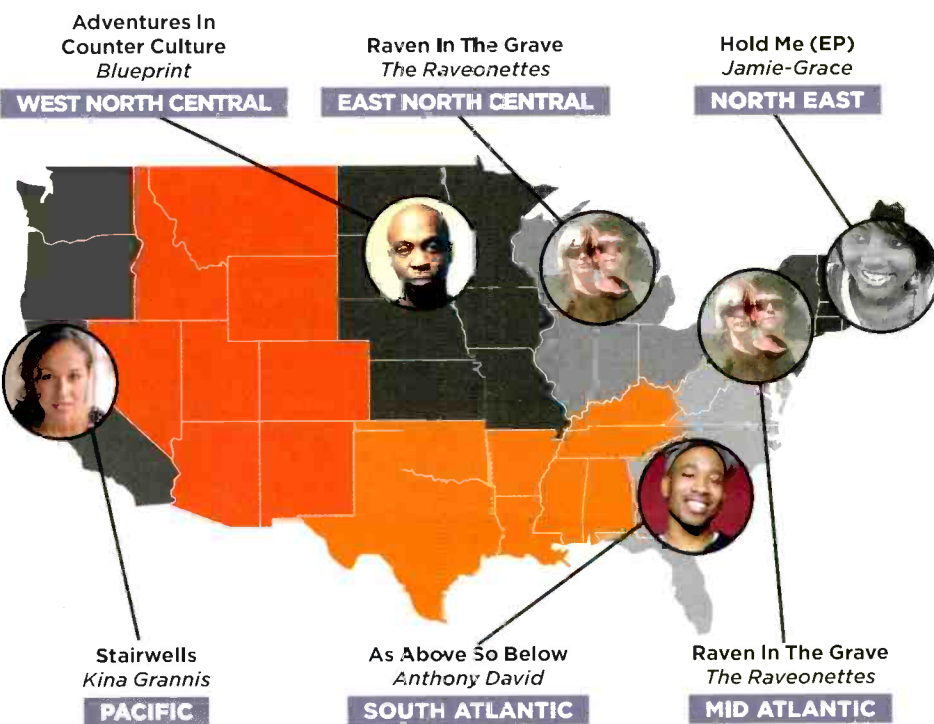
The former frontman for Elephant (No. 16 in 2006 with "The Black Magic Show"), Garcia enters with his debut solo release, shifting about 1,000 copies.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	CERT.
26	21		BLACK JOE LEWIS & THE HONEYBEARS	LOST HIGHWAY 015215*/JMGV (10.98)	Scandalous	
27	31	53	NEON TREES	MERCURY 013972*/IDJMG (10.98)	Habits	
28	38		ELLIE GOULDING	CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	
29	2		UNWRITTEN LAW	BREAKSILENCE 275/SUBURBAN NOIZE (13.98)	Swan	
30	32	34	WE CAME AS ROMANS	EQUAL VISION 174 (13.98) ♫	To Plant A Seed	
31	NEW		FREELANCE WHALES	FRENCHKISS 011*/MOM + POP (13.98)	Weathervanes	
32	NEW		AB-SOUL	TOP DAWG DIGITAL EX (5.98)	Longterm Mentality	
33	NEW		GRETCHEN PARLATO	OBLIQUESOUND 113 (12.98)	The Lost And Found	
34	23		J MASCIS	SUB POP 859* (13.98)	Several Shades Of Why	
35	30		YUCK	FAT POSSUM 1237* (12.98)	Yuck	
36	RE-ENTRY		GUNGOR	BRASH 0056 (13.98)	Beautiful Things	
37	18		JAMIE-GRACE	GOTE 70018 EX/SONY MUSIC (4.98)	Hold Me (EP)	
38	NEW		RAPPER BIG POOH	HALL OF JUSTUS DIGITAL EX/FOR MEMBERS ONLY (5.98)	Fat Boy Fresh Volume One: For Members Only	
39	NEW		DIEGO GARCIA	NACIONAL 20066 (11.98)	Laura	
40	43	41	THE LAURIE BERKNER BAND	TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
41	24		THOSE DARLINGS	OH WOW DANG 004* (13.98)	Screws Get Loose	
42	40	14	MIDDLE CLASS RUT	BRIGHT ANTENNA 2338* ILG (14.98)	No Name No Color	
43	NEW		SOVEREIGN GRACE MUSIC	SOVEREIGN GRACE MUSIC 43000021 EX/SOVEREIGN GRACE MINISTRIES (11.98)	Risen	
44	19		ART OF DYING	INTOXICATION REPRISE 523137/WARNER BROS. (13.98)	Vices And Virtues	
45	26	14	YOUNG THE GIANT	ROADRUNNER 617806* (13.98)	Young The Giant	
46	14		SCALA & KOLACNY BROTHERS	11 ALL LEADS TO THIS: ATCO 527369/RHINO (13.98)	Scala & Kolacny Brothers	
47	NEW		THE SUBMARINES	NETTWERK 30919 (12.98)	Love Notes/Letter Bombs	
48	47		OH LAND	EPIC 55189/SONY MUSIC (9.98)	Oh Land	
49	41		THE JOY FORMIDABLE	CANVASBACK/ATLANTIC 526623/AG (13.98)	The Big Roar	
50	17		THE VILLAGE CHURCH	THE VILLAGE CHURCH DIGITAL EX (9.98)	God Of Victory	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
2	8	4	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	6	3	RACKS	YC FEATURING FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
4	7		FRIDAY	REBECCA BLACK (REBECCA BLACK/ARK MUSIC FACTORY)
5	4	7	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
6	5	9	BOYFRIEND	BIG TIME RUSH (NICKELDEON/COLUMBIA)
7	12	4	MY LAST	BIG SEAN FEATURING CHRIS BROWN (G.O.O.D./DEF JAM/IDJMG)
8	9	12	FAMILY MAN	CRAIG CAMPBELL (ACOUSTIC PEACH/BIGGER PICTURE)
9	10	6	FAR AWAY	MARSHA AMBROSIOUS (J/RMG)
10	16	6	HUSTLE HARD	ACE HOOD (WE THE BEST DEF JAM/IDJMG)
11			GEORGIA CLAY	JOSH KELLEY (MCA NASHVILLE)
12	11	8	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
13	7	2	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
14	14	5	HOMEBOY	ERIC CHURCH (EMI NASHVILLE)
15	13	5	CRAZY GIRL	ELI YOUNG BAND (REPUBLIC NASHVILLE)
16	NEW		TONIGHT TONIGHT	HOT CHELLE RAE (JIVE/JLG)
17	28		DANZA KUDURO	DON OMAR & LUIGENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)
18	25	5	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)
19	23	2	LOOK IT UP	ASHTON SHEPHERD (MCA NASHVILLE)
20	NEW		YOU ARE A TOURIST	DEATH CAB FOR CUTIE (ATLANTIC)
21			THE STORY	SARA RAMIREZ (ATREVIDA/ABC STUDIOS)
22	19	26	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
23	NEW		I FEEL LIKE DANCING	ALL TIME LOW (HOPELESS/DGC/INTERSCOPE)
24	7		AWAKE AND ALIVE	SKILLET (ARDENT/INO/ATLANTIC)
25	15	18	BUZZIN'	MANN (MERCURY/IDJMG)

REGIONAL HEATSEEKERS #1 ALBUMS



SOUTH-CENTRAL

- The Village Church *God Of Victory*
- Brantley Gilbert *Halfway To Heaven*
- Calibre 50 *De Sinaloa Para El Mundo*
- Kevin Fowler *The Best Of...So Far*
- Ha Ha Tonka *Death Of A Decade*
- The Raveonettes *Raven In The Grave*
- Kina Grannis *Stairwells*
- Josh Abbott Band *She's Like Texas*
- Trombone Shorty *Backatown*
- FM Static *My Brain Says Stop, But My Heart Says Go!*

MOUNTAIN

- Josh Wright *Josh Wright*
- Unwritten Law *Swan*
- Ha Ha Tonka *Death Of A Decade*
- Skrillex *Scary Monsters And Nice Sprites (EP)*
- Paul Cardall *New Life*
- AWOLNATION *Megalithic Symphony*
- FM Static *My Brain Says Stop, But My Heart Says Go!*
- The Raveonettes *Raven In The Grave*
- Blueprint *Adventures In Counter-Culture*
- Calibre 50 *De Sinaloa Para El Mundo*

PROGRESS REPORT

The Joy Formidable, "Whirring"
The Welsh trio's single enters Alternative at No. 34—its first hit on a Billboard singles chart. After playing the Coachella festival during the April 15 weekend, the act will hit the fest circuit in Europe, returning for Outside Lands in San Francisco in August.



HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Gospel Albums, if a title reaches any of these levels, it and the act's subsequent albums are then ineligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs, as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, and Weeks on Chart.

After previously ranking as high as No. 9 four weeks ago, the second single from 'Femme Fatale' reaches a new peak on this list while bounding 15-5 on Hot Digital Songs (133,000, up 48%) and bulleting at No. 19 on Hot 100 Airplay (53 million, up 16%).

The song rockets 58-9 on Hot Digital Songs (112,000, up 259%) following prominent placement last week in the iTunes Store.



After scaling the top 10 on multiple European surveys, including the Official Charts Co.'s U.K. singles chart (two weeks at No. 1), the British singer enters the top 40, fueled by a 40-27 flight on Hot Digital Songs (55,000, up 15%).

The former Dance Club Songs and Dance Airplay No. 1 received mainstream exposure in ads for Trident's Vitality gum. The track bows on Mainstream Top 40 at No. 40.



The song's featured act extends its Hot 100 chart span to 29 years, 10 months and three weeks with its first entry since its remake of 'N Sync's 'God Must Have Spent a Little More Time on You,' featuring the boy band, in 1999.

Continuation of the Billboard Hot 100 chart table from rank 56 to 100.

BETWEEN THE BULLETS

SHELTON'S 'BEE' CREATES BUZZ



Blake Shelton's 'Honey Bee' flies in as the Billboard Hot 100's Hot Shot Debut at No. 13 after the singer co-hosted the Academy of Country Music Awards on April 3 with Reba McEntire and premiered the song at the gala event. Opening with 139,000 downloads sold, according to Nielsen SoundScan, 'Bee' banks the best sales week and highest position on Hot Digital Songs (No. 4) for a lead solo country male artist, passing Trace Adkins' 'You're Gonna Miss This' (100,000; No. 8, April 4, 2008). Shelton scores the Hot 100's highest bow for a male country soloist since Garth Brooks (as alter ego Chris Gaines began at No. 5 with 'Lost in You' in the Sept. 11, 1999, issue.

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay are awarded for the largest digital sales and airplay increases on the chart. See Chart Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	#1 S&M	RIHANNA (SRP/DEF JAM/IDJMG)
2	6	7	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
3	2	10	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/RRP)
4	4	17	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
5	3	14	F**KIN' PERFECT	PINK (LAFACE/JLG)
6	7	17	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	5	9	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	8	20	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
9	10	24	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)
10	9	23	GRENADE	BRUNO MARS (ELEKTRA/ATLANTIC)
11	13	9	LOOK AT ME NOW	CHRIS BROWN (JIVE/JLG)
12	11	25	FIREWORK	KATY PERRY (CAPITOL)
13	16	12	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
14	17	7	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
15	12	14	MORE	USHER (LAFACE/JLG)
16	15	18	COMING HOME	DIDDY - DIRTY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
17	14	37	JUST THE WAY YOU ARE	BRUNO MARS (ELEKTRA/ATLANTIC)
18	18	10	BLOW	KESHA (KEMOSABE/RCA/RMG)
19	19	6	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
20	22	5	ON THE FLOOR	JENNIFER LOPEZ FEAT. PITBULL (ISLAND/IDJMG)
21	36	4	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
22	20	27	RAISE YOUR GLASS	PINK (LAFACE/JLG)
23	33	7	WRITTEN IN THE STARS	TINE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPTOL)
24	40	6	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
25	21	19	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	32	5	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
27	29	11	WHAT THE HELL	AVRIL LAVIGNE (RCA/RMG)
28	39	10	FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
29	35	6	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
30	30	43	DYNAMITE	TAID CRUZ (MERCURY/IDJMG)
31	24	14	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
32	23	11	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
33	34	13	THIS	DARIUS RUCKER (CAPITOL NASHVILLE)
34	37	6	LIVE A LITTLE	KENNY CHESNEY (BNA)
35	47	4	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
36	38	9	HEART LIKE MINE	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
37	26	25	STEREO LOVE	EDWARD MAYER & VIKI JIGULINA (ULTRA)
38	25	12	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
39	43	5	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
40	42	12	WHAT DO YOU WANT	JERROD NIEMANN (SEA GAYLE/ARISTA NASHVILLE)
41	46	9	A LITTLE BIT STRONGER	SARA EVANS (RCA NASHVILLE)
42	27	22	YEAH 3X	CHRIS BROWN (JIVE/JLG)
43	31	14	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
44	28	18	ROCKETEER	FAR EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
45	41	29	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
46	49	7	BACKSEAT	NEW BOYZ FEAT. THE CATARACTS & DEV (SHOTTY/WARNER BROS.)
47	52	8	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)
48	45	14	JAR OF HEARTS	CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
49	44	19	LET ME DOWN EASY	BILLY CURRINGTON (MERCURY NASHVILLE)
50	54	4	WITHOUT YOU	KEITH URBAN (CAPITOL NASHVILLE)

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	22	#1 FOR THE FIRST TIME	THE SCRIPT (PHONOGENIC/EPIC)
2	1	25	MARRY ME	TRAIN (COLUMBIA)
3	3	1	THE CAVE	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASS/NOTE)
4	4	39	DOG DAYS ARE OVER	FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
5	5	1	LITTLE LION MAN	MUMFORD & SONS (GENTLEMAN OF THE ROAD/REDGLASS/NOTE)
6	6	35	RHYTHM OF LOVE	PLAIN WHITE T'S (HOLLYWOOD)
7	7	1	COUNTRY SONG	SEETHER (WIND-UP)
8	7	30	WAITING FOR THE END	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)
9	9	1	I FEEL LIKE DANCING	ALL TIME LOW (HOPELESS/DGC/INTERSCOPE)
10	14	47	SECRETS	DREAPER (MOSLEY/INTERSCOPE)
11	13	17	SING	MY CHEMICAL ROMANCE (REPRISE)
12	8	4	CHASING CARS	SNOW PATROL (POLYDOR A&M/INTERSCOPE)
13	12	18	COUNTRY BOY	AARON LEWIS FEAT. GEORGE JONES & CHARLIE DANIELS (STROUD/ARISDA)
14	18	12	PUMPED UP KICKS	FOSTER THE PEOPLE (STARTIME/COLUMBIA)

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	#1 HONEY BEE	BLAKE SHELTON (WARNER BROS./WMN)
2	2	13	COLDER WEATHER	ZAC BROWN BAND (SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE)
3	3	25	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE (STONEY CREEK)
4	4	30	A LITTLE BIT STRONGER	SARA EVANS (RCA)
5	5	11	MEAN	TAYLOR SWIFT (BIG MACHINE)
6	6	23	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW)
7	7	25	DIRT ROAD ANTHEM	JASON ALDEAN (BROKEN BOW)
8	8	14	I WON'T LET GO	RASCAL FLATTS (BIG MACHINE)
9	9	10	YOU LIE	THE BAND PERRY (REPUBLIC NASHVILLE)
10	10	13	HEART LIKE MINE	MIRANDA LAMBERT (COLUMBIA)
11	11	43	IF I DIE YOUNG	THE BAND PERRY (REPUBLIC NASHVILLE)
12	12	6	WITHOUT YOU	KEITH URBAN (CAPITOL NASHVILLE)
13	13	18	STUCK LIKE GLUE	SUGARLAND (MERCURY)
14	14	9	BLEED RED	RONNIE DUNN (ARISTA NASHVILLE)
15	15	4	TOMORROW	CHRIS YOUNG (RCA)

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
2	2	10	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
3	23	2	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RMG)
4	4	26	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
5	5	22	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
6	8	8	WRITTEN IN THE STARS	TINE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPTOL)
7	10	10	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
8	10	21	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
9	9	1	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
10	14	15	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	12	20	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
12	13	22	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/GEFFEN/INTERSCOPE)
13	17	17	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMG)
14	21	8	BACKSEAT	NEW BOYZ FEAT. THE CATARACTS & DEV (SHOTTY/WARNER BROS.)
15	16	28	HEY BABY (DROP IT TO THE FLOOR)	PITBULL FEAT. T-PAIN (MR. 305/POLO GROUNDS/J/RMG)

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	48	#1 WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. FRESHLYGROUND (EPIC/SONY MUSIC LATIN)
2	2	66	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
3	3	34	DANZA KUDURO	DON OMAR & LUCIANO (SONSOFORANGE/UMACHE/UNIVERSAL MUSIC LATIN)
4	3	23	BON, BON	PITBULL (MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN)
5	5	30	LOCA	SHAKIRA FEAT. EL CATA (EPIC/SONY MUSIC LATIN)
6	6	66	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY MUSIC LATIN)
7	7	1	CORAZON SIN CARA	PRINCE ROYCE (TOP STOP)
8	8	66	HEROE	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL MUSIC LATIN)
9	9	31	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTIST/TVT)
10	10	66	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
11	11	14	SI NO LE CONTESTO	PLAN B (PINA)
12	12	60	STAND BY ME	PRINCE ROYCE (TOP STOP)
13	13	12	EL AMOR QUE PERDIMOS	PRINCE ROYCE (TOP STOP)
14	14	4	LLUVIA AL CORAZON	MANA (WARNER LATIN)
15	15	37	ESTOY ENAMORADO	WISIN & YANDEL (WY/MACHE/UNIVERSAL MUSIC LATIN)

DANCE/ELECTRONIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	#1 TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
2	3	54	STEREO LOVE	EDWARD MAYER & VIKI JIGULINA (ULTRA)
3	6	10	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & BROOKLYN JAZZ (CHERRYTREE/INTERSCOPE)
4	4	66	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
5	5	15	HELLO	MARTIN SOLVEIG & DRAGONETTE (BIG BEAT/ATLANTIC)
6	6	15	DEREZED	DAFT PUNK (WALT DISNEY)
7	7	66	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYPARTY/INTERSCOPE)
8	8	11	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
9	9	3	BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI (JIVE/JLG)
10	10	16	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHEERYPARTY/INTERSCOPE)
11	11	1	WE NO SPEAK AMERICANO	YOLANDA BE COOL & DJUP (ULTRA)
12	12	29	TAKE OVER CONTROL	AFROJACK FEAT. EVA SIMONS (WALL/ROBBINS)
13	13	66	BAD ROMANCE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYPARTY/INTERSCOPE)
14	14	6	REPORT TO THE FLOOR	JOSH STRICKLAND (JOSH STRICKLAND)
15	15	20	WHO'S THAT CHICK?	DAVID GUETTA FEAT. RIHANNA (GUM/A&M/SONY)

BLUES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	53	#1 BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
2	3	38	PRIDE AND JOY	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
3	1	10	SHELTER ME	TAB BENNETT WITH LOUISIANAS LEROUX (TELARC/BLUES/CONCORD)
4	4	66	THE THRILL IS GONE	B.B. KING (GEFFEN/CHRONICLES/UMI)
5	5	4	AIN'T NO LOVE IN THE HEART OF THE CITY	BOBBY BLUE BLAND (GEFFEN/CHRONICLES/UMI)
6	6	38	TEXAS FLOOD	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
7	7	52	I DRINK ALONE	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)
8	8	66	WHAT'D I SAY (PART 1)	RAY CHARLES (ATLANTIC/WARNER STRATEGIC MARKETING)
9	9	55	RIGHT PLACE, WRONG TIME	DR. JOHN (ATCO/WARNER STRATEGIC MARKETING)
10	10	62	MANNISH BOY	MUDDY WATERS (CHES/GEFFEN/UMI)
11	11	58	LIE TO ME	JONNY LANG (A&M/UMI)
12	12	66	GOING UP THE COUNTRY	CANNED HEAT (LIBERTY/CAPTOL)
13	13	37	THE SKY IS CRYING	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
14	14	66	LITTLE WING	STEVE RAY VAUGHAN AND DOUBLE TROUBLE (EPIC/LEGACY/SONY MUSIC)
15	15	66	BOOM BOOM	JOHN LEE HOOKER (ABC/BLUESWAY/UMI)

HOT 100 AIRPLAY: 120 stations electronically monitored 24 hours a day, 7 days a week by Nielsen BDS. Digital Songs: 120 stations electronically monitored 24 hours a day, 7 days a week by Nielsen BDS. The Hot 100 Airplay and Hot Digital Songs charts are compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Mainstream Top 40 chart listing songs like 'S&M' by Rihanna at #1 and 'Greatest E.T. Gainer' by Katy Perry.

Adult Contemporary chart listing songs like 'Just the Way You Are' by Bruno Mars at #1 and 'Firework' by Katy Perry.

Rock Songs chart listing songs like 'Rope' by Foo Fighters at #1 and 'Adolescents' by Incubus as a Greatest Gainer.

Alternative chart listing songs like 'Rope' by Foo Fighters at #1 and 'Help Is on the Way' by Rise Against.

Adult Top 40 chart listing songs like 'F**k In' Perfect' by Pink at #1 and 'Greatest E.T. Gainer' by Katy Perry.

Triple A chart listing songs like 'Rolling in the Deep' by Adele at #1 and 'Down by the Water' by The Decemberists.

For the third time in four weeks, the lead for the most No. 1s in the history of Billboard's Mainstream Top 40 chart changes hands...

The coronation breaks Rihanna out of a tie with Lady Gaga and Pink for most No. 1s dating to the ranking's Oct. 3, 1992, launch...

Rihanna first ruled the week of May 13, 2006, with "SOS." She also fell just shy of the summit with three titles that peaked at No. 2...



Incubus invades Rock Songs at No. 13 with "Adolescents" (\$5 million first-week audience impressions)...



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HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	7	#1 COLDER WEATHER K. STEGALL, Z. BROWN (Z. BROWN, W. DUPIRETTE, LOWREY, BOWLES)	Zac Brown Band		1
2	4	5	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIGUARDI)	Darius Rucker		2
3	2	1	ARE YOU GONNA KISS ME OR NOT NEW VOICE (J. COLLINS, D. L. MURPHY)	Thompson Square		1
4	6	7	LIVE A LITTLE B. CANNON, K. CHESNEY (S. MINDR, D. L. MURPHY)	Kenny Chesney		4
5	8	8	HEART LIKE MINE F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD, A. MDNR)	Miranda Lambert		5
6	7	6	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMAN, R. BROWN, R. BRADSHAW)	Jerrod Niemann		6
7	9	9	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINDSEY, H. SCOTT)	Sara Evans		7
8	3	2	DON'T YOU WANNA STAY M. KNOX (J. SELLERS, P. JENKINS, A. GIBSON)	Jason Aldean With Kelly Clarkson		1
9	5	3	LET ME DOWN EASY C. CHAMBERLAIN, B. CURRINGTON (M. DODDSON, J. HANSON, M. NESLER)	Billy Currington		1
10	10	10	I WON'T LET GO D. HUFF, R. ASICAL, F. LATTI (S. ROBSON, J. SELLERS)	Rascal Flatts		0
11	11	11	WITHOUT YOU D. HUFF, K. URBAN (D. PAHANISH, J. WEST)	Keith Urban		11
12	15	15	YOU LIE P. WORLEY (B. HENNINGSEN, C. HENNINGSEN, A. HENNINGSEN)	The Band Perry		12
13	11	11	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH)	Sugarland		1
14	16	16	OLD ALABAMA F. ROGERS (B. PAISLEY, C. DUBOIS, D. TURNBULL, R. OWEN)	Brad Paisley Featuring Alabama		4
15	14	14	BLEED RED R. DUNN (A. DORFF, T. L. JAMES)	Ronnie Dunn		12
16	14	14	FAMILY MAN K. STEGALL (C. CAMPBELL, J. HENDERSON, J. SHEWMAKE)	Craig Campbell		14
17	17	17	MEAN N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift		17
18	18	18	I CAN'T LOVE YOU BACK C. CHAMBERLAIN (C. CHAMBERLAIN, C. DANIELS, J. HYDE)	Easton Corbin		1
19	11	10	TOMORROW J. STROUD (C. YOUNG, F. J. MYERS, A. SMITH)	Chris Young		0
20	20	21	IF HEAVEN WASN'T SO FAR AWAY J. STOVER (D. DAVIDSON, R. HATCH, B. JONES)	Justin Moore		20
21	22	22	SOMEWHERE ELSE T. KEITH (T. KEITH, B. PINSO)	Toby Keith		21
22	23	23	LOOK IT UP B. CANNON (A. PRESLEY, R. E. ORRALL)	Ashton Shepherd		22
23	26	32	COUNTRY GIRL (SHAKE IT FOR ME) M. BRIGHT, J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan		2
24	24	25	I WOULDN'T BE A MAN F. ROGERS (R. M. BOURKE, M. REID)	Josh Turner		24
25	28	35	TEENAGE DAUGHTERS B. GALLIMORE, M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride		25



With Hot Shot Debut and Greatest Gainer honors, Shelton sets a new career-high start with lead single from his upcoming album, topping his prior benchmark set when "All About Tonight" opened at No. 45 last summer. New track also makes splashy digital bow (see page 59).



After two albums on the independent Average Joe's label, singer is picked up by Valory and scores the highest debut for a new male artist since "Nashville Star" winner Brad Cotter's No. 42 bow in 2004.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	29	HONEY BEE S. HENDRICKS (B. HAYS, LIP, R. AKINS)	Blake Shelton		31
27	25	26	HOMEBOY J. JOYCE (E. CHURCH, C. BEATHARD)	Eric Church		26
28	28	28	RAYMOND B. GALLIMORE (B. ELOREDGE, B. CRISLER)	Brett Eldredge		25
29	30	38	LAST NIGHT AGAIN D. HUFF (J. S. JONES, M. LINDSEY, H. LINDSEY)	Steel Magnolia		0
30	31	31	GOOD TO BE ME KID ROCK (M. SHAFER, B. JAMES, J. HARDING, R. J. RITCHIE)	Uncle Kracker Featuring Kid Rock		28
31	31	20	WON'T BE LONELY LONG M. KNOX (J. THOMPSON, A. ALBRITTON, G. DUCAS)	Josh Thompson		0
32	32	30	BEAUTIFUL EVERY TIME D. JOHNSON (L. BRICE, R. HATCH, L. MILLER)	Lee Brice		30
33	31	47	AM I THE ONLY ONE J. R. STEWART (J. BEAVERS, J. R. STEWART, D. BENTLEY)	Dierks Bentley		3
34	33	1	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band		33
35	38	40	JUST FISHIN' M. KNOX (C. BEATHARD, M. CRISWELL, E. M. HILL)	Trace Adkins		35
36	34	33	LOVE DON'T RUN L. MILLER (J. LEATHERS, B. GLOVER, R. THIBODEAU)	Steve Holy		33
37	36	36	KEEP IN MIND J. STEELE (J. STEELE, S. MINOR)	LoCash Cowboys		34
38	35	34	ME AND TENNESSEE B. GALLIMORE, T. MCGRAW, A. MARTIN (A. MARTIN)	Tim McGraw & Gwyneth Paltrow		1
39	49	53	DIRT ROAD ANTHEM M. KNOX (B. GILBERT, C. FORD)	Jason Aldean		39
40	39	38	A BUNCHA GIRLS M. KNOX (F. BALLARD, B. HAYS, LIP, D. DAVIDSON, R. AKINS)	Frankie Ballard		30
41	43	55	BAREFOOT BLUE JEAN NIGHT J. MOI, R. CLAWSON (D. ALTMAN, E. PASLAY, T. SAWCHUK)	Jake Owen		11
42	41	10	SONGS LIKE THIS M. BRIGHT (M. DODDSON, J. FLOWERS, T. SHAPIRO)	Carrie Underwood		34
43	41	13	1,000 FACES J. JOYCE (R. MONTANA, T. DOUGLAS)	Randy Montana		24
44	NEW	1	COUNTRY MUST BE COUNTRYWIDE M. DEKLE, C. FORD, B. GILBERT	Brantley Gilbert		44
45	44	46	SHOTGUN GIRL J. RICH (D. LEVERETT, D. RUTAN)	The JaneDear Girls		41
46	47	49	MR. BARTENDER J. RICH, C. PENNACHIO (B. GASKIN)	Bradley Gaskin		46
47	46	42	LET IT RAIN F. LIDDELL, C. AINLY (D. NAIL, J. SINGLETON)	David Nail		42
48	42	43	WHY WAIT FOR SUMMER M. ALTMAN (W. HAYES, F. WILHELM)	Walker Hayes		4
49	50	51	THE REASON WHY W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. SCHLAPMAN, P. SWEET, J. WESTBROOK)	Little Big Town		49
50	52	18	OLD SCHOOL M. KNOX (C. WICKS, C. TOMPKINS, R. CLAWSON)	Chuck Wicks		43

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		1
2	2	2	ZAC BROWN BAND SOUTHERN GROUNDS/ATLANTIC/PICTURE YOU GET WHAT YOU GIVE (18.98)	You Get What You Give		1
3	4	5	TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now		3
4	5	6	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
5	6	5	SARA EVANS RCA 49693/SMN (10.98)	Stronger		5
6	3	3	RASCAL FLATTS BIG MACHINE #FD100A (13.98)	Nothing Like This		1
7	7	7	SUGARLAND MERCURY 01432/UMGN (13.98)	The Incredible Machine		7
8	11	11	THE BAND PERRY REPUBLIC NASHVILLE 014839/UMRG (10.98)	The Band Perry		0
9	13	30	MIRANDA LAMBERT COLUMBIA 46854/SMN (12.98)	Revolution		1
10	8	7	AARON LEWIS STROUDAVARIUS 01013 (7.98)	Town Line (EP)		1
11	12	28	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey		0
12	10	10	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square		0
13	13	15	ZAC BROWN BAND RCA/SUGAR PICTURES/REHOME GROWN/ATLANTIC THE FOUNDATION 516931/AG (13.98)	The Foundation		2
14	HOT SHOT DEBUT	1	CRAIG CAMPBELL ACOUSTIC PEACH/PICTURE CRAIG CAMPBELL (18.98)	Craig Campbell		14
15	27	35	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923/SMN (13.98)	Play On		2
16	18	18	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		10
17	14	14	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		0
18	15	9	KENNY ROGERS JHM 31616/MUSIC CATALOGUE 31602 EX/CRACKER BARREL (11.98)	The Love Of God		0
19	17	29	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		0
20	23	26	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
21	22	23	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		0
22	21	24	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
23	17	29	BRAD PAISLEY ARISTA NASHVILLE 75876/SMN (11.98)	Hits Alive		4
24	20	21	JERROD NIEMANN SEA GAYLE/ARISTA NASHVILLE 56733/SMN (9.98)	Judge Jerrod & The Hung Jury		0
25	25	20	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones		7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	19	19	VARIOUS ARTISTS Z/NEPAK 70035 EX (8.98)	46th Academy of Country Music Awards: Exclusive 2011 ACM Spotlight		19
27	24	28	EASTON CORBIN MERCURY 013644/UMGN (10.98)	Easton Corbin		0
28	33	27	BLAKE SHELTON REPRISE 524497/WMN (7.98)	All About Tonight (EP)		0
29	37	33	ZAC BROWN BAND SOUTHERN GROUNDS/ATLANTIC 523726/AG (25.98 CD/DVD)	Pass The Jar: Live		0
30	30	32	REBA STARBUCK RMO2000A/VALORY (13.98)	All The Women I Am		0
31	26	20	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner		20
32	28	22	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington		22
33	31	36	TOBY KEITH SHOW DOG-UNIVERSAL 014492 (9.98)	Bullets In The Gun		1
34	NEW	1	THE JUDDS CURB 79234 (13.98)	I Will Stand By You: The Essential Collection		34
35	32	31	STEEL MAGNOLIA BIG MACHINE SMO100A (10.98)	Steel Magnolia		0
36	30	24	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		0
37	35	34	TRACE ADKINS SHOW DOG-UNIVERSAL 014288 (9.98)	Cowboy's Back In Town		0
38	29	16	JOSH KELLEY MCA NASHVILLE 015093/UMGN (10.98)	Georgia Clay		18
39	38	38	THE JANEDEAR GIRLS WARNER BROS. 518448/WMN (13.98)	The JaneDear Girls		10
40	50	57	JOHNNY CASH AMERICAN VILLAGES HIGHWAY 013594/UMGN (11.98)	American VI: Aint No Grave		0
41	39	39	JAMEY JOHNSON MERCURY 013354/UMGN (19.98)	The Guitar Song		0
42	40	42	JOSH TURNER MCA NASHVILLE 013363/UMGN (13.98)	Haywire		2
43	46	44	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven		9
44	41	53	COLT FORD AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits		8
45	42	40	JOE NICHOLS SHOW DOG-UNIVERSAL 015198 (7.98)	Greatest Hits		0
46	48	40	VARIOUS ARTISTS EM/SONY MUSIC/UNIVERSAL 09846/CAPITOL (18.98)	NOW That's What I Call Country: Volume 3		3
47	47	45	TRACE ADKINS CAPITOL NASHVILLE 4837 (19.98)	The Definitive Greatest Hits: TI The Last Shots Fired		14
48	41	45	DIERKS BENTLEY CAPITOL NASHVILLE 85410* (12.98)	Up On The Ridge		2
49	45	48	HAYES CARL LOST HIGHWAY 015136/UMGN (10.98)	KMAG YOYO (& Other American Stories)		12
50	41	49	LITTLE BIG TOWN CAPITOL NASHVILLE 88755* (18.98)	The Reason Why		0

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	
2	2	45	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
3	4	52	TRAMPLED BY TURTLES BANJODAD 07*	Palomino	
4	3	9	THE WAILIN' JENNYS RED HOUSE 234	Bright Morning Stars	
5	8	29	STEVE IVEY IMI 0017/SONDMA	Best Of Bluegrass	
6	9	13	ABIGAIL WASHEURN FOREIGN CHILDREN/ROUNDER 613289/CONCORD	City Of Refuge	
7	6	5	SIERRA HULL ROUNDER 610658/CONCORD	Daybreak	
8	5	3	TOMMY SHAW PAZZO 333	The Great Divide	
9	10	13	THE GRASCALS CRACKER BARREL 1002 EX/BUEGRASCAL	The Grascals & Friends: Country Classics With A Bluegrass Spin	
10	13	60	CAROLINA CHOCOLATE DROPS NONESUCH 516995/WARNER BROS.	Genuine Negro Jig	

BETWEEN THE BULLETS

ACMS SPARK GAINS



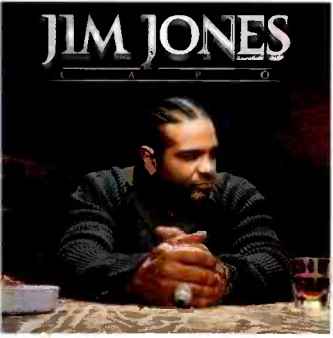
The 46th annual Academy of Country Music Awards spikes are led by Zac Brown Band's "You Get What You Give" (up 5,000 copies, 29%) on Top Country Albums (No. 2). Brown's group sang "Colder Weather" with James Taylor on the April 3 CBS show. Fellow performer Carrie Underwood sees her "Play On" set spike 77% for the percentage-based Pacesetter trophy (7,000 copies sold). Show co-host Blake Shelton's "Honey Bee" bows at No. 1 on Country Digital Songs, while performer Jason Aldean's "Dirt Road Anthem" flies 25-7, up 143% (see page 59). —Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 WIZ KHALIFA	ROLLING PAPERS/ROSTRUM/ATLANTIC 527099/AG
2	2	3	CHRIS BROWN	F.A.M.E. JIVE 86067/JLG
3	5	3	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/JLG
4	3	3	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RMG
5	NEW	1	JIM JONES	CAPD EDNE 2115
6	7	21	RIHANNA	LOUD SRP/DEF JAM 014927/IDJMG
7	6	2	MARY MARY	SOMETHING BIG MY BLOCK/COLUMBIA 62330/SONY MUSIC
8	9	20	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021/UMRG
9	8	5	LUPE FIASCO	LASERS 1ST & 15TH/ATLANTIC 520707/AG
10	11	43	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 0144111/AGA
11	10	6	MARSHA AMBROSIUS	LATE NIGHTS & EARLY MORNINGS J 64826/RMG
12	11	7	MINT CONDITION	7... CAGED BIRD 5787/SHANACHIE
13	4	2	SNOOP DOGG	DOGGUMENTARY DOGGYSTYLE/PRIORITY 07952/CAPITOL
14	20	19	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/JLG
15	18	21	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014955/IDJMG
16	21	28	LIL WAYNE	I AM NOT A HUMAN BEING CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG
17	14	17	R. KELLY	LOVE LETTER JIVE 80874/JLG
18	19	10	BROTHA LYNCH HUNG	COATHANGA STRANGLA STRANGE 86/RBC
19	22	22	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
20	16	3	GUCCI MANE	THE RETURN OF MR. ZONE 6 1017 BRICK SQUAD 527374/WARNER BROS.
21	17	3	BOBBY V	FLY ON THE WALL BLU KOLLA DREAMS 48451/CAPITOL
22	23	30	TREY SONGZ	PASSION, PAIN & PLEASURE SONGBOOK/ATLANTIC 524539/AG
23	18	10	E-40	REVENUE RETRIEVIN': GRAVEYARD SHIFT HEAVY ON THE GRIND 24
24	13	2	E-40	REVENUE RETRIEVIN': OVERTIME SHIFT HEAVY ON THE GRIND 23
25	25	35	KEM	INTIMACY: ALBUM III UNIVERSAL MOTOWN 014469/UMRG
26	29	44	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 014325/UMRG
27	31	27	WAKA FLOCKA FLAME	FLOCKAVELE 1017 BRICK SQUAD/ASYLUM 522740/WARNER BROS.
28	24	16	KERI HILSON	NO BOYS ALLOWED MOSLEY/ZONE 4/INTERSCOPE 015088/IGA
29	26	16	JAMIE FOXX	BEST NIGHT OF MY LIFE J 54860/RMG
30	28	18	T.I.	NO MERCY GRAND HUSTLE/ATLANTIC 523753/AG
31	14	2	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
32	15	2	MAC MILLER	ON AND ON AND BEYOND (EP) ROSTRUM DIGITAL EX
33	3	4	TRAVIS BARKER	GIVE THE DRUMMER SOME LASALLE/INTERSCOPE 015394/AGA
34	38	28	JEREMIH	ALL ABOUT YOU MICK SCHULTZ/DEF JAM 014830/IDJMG
35	39	38	RICK ROSS	TEFLON DON MAYBACH/SUPA-SLIDE/DEF JAM 014366/IDJMG
36	33	16	KEYSHIA COLE	CALLING ALL HEARTS GEFEN 015108/IGA
37	36	17	DIDDY - DIRTY MONEY	LAST TRAIN TO PARIS BAD BOY/INTERSCOPE 014381/IGA
38	34	17	TANK	NOW OR NEVER MCGAME/SONG DYNASTY/ATLANTIC 525214/AG
39	40	22	KID CUDI	MAN ON THE MOON @ DREAM DVG/G.O.D./UNIVERSAL MOTOWN 014649/UMRG
40	32	5	RAEKWON	SHADLIN VS. WU-TANG ICE H2O 94906
41	41	21	NELLY	5.0 DERTY/UNIVERSAL MOTOWN 014991/UMRG
42	45	20	NE-YO	LIBRA SCALE DEF JAM 014697/IDJMG
43	43	18	CHARLIE WILSON	JUST CHARLIE P MUSIC/JIVE 81696/JLG
44	35	3	PHAROAE MONCH	W.A.R. (WE ARE RENEGADES) W.A.R. MEDIA 2165/DUCK DOWN
45	47	3	ANTHONY DAVID	AS ABOVE SO BELOW PURPOSE 2097/EDNE
46	42	33	FANTASIA	BACK TO ME S/19/J 66528/RMG
47	30	2	SMOKIE NORFUL	HOW I GOT OVER... SONGS THAT CARRIED US THROUGH/EMI GOSPEL
48	NEW	1	ILL BILL & VINNIE PAZ	HEAVY METAL KINGS UNCLE HOWIE 011017/ENEMY SOIL
49	46	20	JAY-Z	HITS COLLECTION: VOL. ONE ROC NATION/DEF JAM 013621/IDJMG
50	49	55	USHER	RAYMOND V RAYMOND LAFACE 61552/JLG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
2	4	9	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3	2	12	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	3	16	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	13	13	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
6	5	18	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
7	7	17	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
8	9	9	GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KERO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
9	10	10	SURE THING	MIGUEL (BLACK ICE/BYSTORM/JIVE/JLG)
10	15	6	66 RACKS	Y.C. FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC/UMRG)
11	8	23	DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
12	11	9	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
13	23	23	NO BS	CHRIS BROWN (JIVE/JLG)
14	13	22	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
15	19	19	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
16	17	6	FAR AWAY	MARSHA AMBROSIUS (J/RMG)
17	16	16	WHERE YOU AT	JENNIFER HUDSON (ARISTA/RMG)
18	18	20	YOU BE KILLIN' EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
19	26	26	SHE AIN'T YOU	CHRIS BROWN (JIVE/JLG)
20	20	10	WELCOME TO MY HOOD	DJ KHALED (WE THE BEST/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
21	23	23	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D.O./DEF JAM/IDJMG)
22	24	24	YOUR LOVE	DIDDY - DIRTY MONEY FEAT. TREY SONGZ (BAD BOY/INTERSCOPE)
23	29	29	JOHN	LIL WAYNE FEAT. RICK ROSS (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
24	21	20	WORDS	BOBBY V (BLU KOLLA DREAMS/CAPITOL)
25	25	1	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
26	32	3	MOTIVATION	TAKELY ROWLAND FEAT. LIL WAYNE (UNIVERSAL MOTOWN/UMRG)
27	22	10	TAKE ME AWAY	KEYSHIA COLE (GEFFEN/INTERSCOPE)
28	30	3	CUPID	LLOYD FEAT. AWESOME JONES (YOUNG GOLDIE/ZONE 4/INTERSCOPE)
29	4	4	ONE NIGHT STAND	KERI HILSON FEAT. CHRIS BROWN (MOSLEY/ZONE 4/INTERSCOPE)
30	27	7	MY GIRL	MINDLESS BEHAVIOR (STREAMLINE/CONJUNCTION/INTERSCOPE)
31	28	11	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
32	32	5	GOIN' STEADY	ROCKO (A-1/INFINITY)
33	34	5	WALKING	MARY MARY (MY BLOCK/COLUMBIA)
34	NEW	1	SOMEONE TO LOVE ME (NAKED)	MARY J. BLIGE FEAT. DIDDY & LIL WAYNE (MAYBACH/SUPA-SLIDE/DEF JAM/IDJMG)
35	36	1	WHAT YO NAME IZ	KIRKO BANGZ (LMG/UNAT/HORIZED/WARNER BROS.)
36	39	7	ALL YOUR LOVE	K. LA (MUSIC LINE/IDJMG)
37	NEW	1	HOW MANY TIMES	K. MICHELLE (HITZ COMMITTEE/JIVE/JLG)
38	40	1	GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
39	NEW	1	BEST NIGHT OF MY LIFE	JAMIE FOXX FEAT. WIZ KHALIFA (J/RMG)
40	RE-ENTRY	1	ANYTHING	MUSIQ SOULCHILDO FEAT. SWIZZ BEATS (ATLANTIC)

BETWEEN THE BULLETS

JIM JONES' SEVENTH TOP 10



Harlem's Jim Jones nets his seventh top 10 set on Top R&B/Hip-Hop Albums as "Capo" opens at No. 5 with 21,000 copies, according to Nielsen SoundScan. Jones first appeared on the list in 2004 with his Diplomats-presented "On My Way to Church," which peaked at No. 4, and followed it with his only two chart-toppers: "Harlem: Diary of Summer" (2005) and "Hustler's P.O.M.E." (2006).

"Perfect Day," the lead single off "Capo," reaches a new peak on Hot R&B/Hip-Hop Songs (see opposite page) as it jumps 71-67 in its fifth week on the list. Jones' biggest hits on the chart remain his 2006 breakout smash, "We Fly High" (No. 4 peak), and 2009's "Pop Champagne," alongside fellow Harlem native Ron Browz (No. 3).

—Rauly Ramirez

Atlanta native YC breaks into the top 10 of Mainstream R&B/Hip-Hop as "Racks" jumps 15-10 with Greatest Gainer honors (up 656 plays). YC is the second artist, following Cory Gunz, to make his first foray into the top 10 in 2011, though he's the first to do so as a lead vocalist.



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 DOWN ON ME	JEREMIH FEAT. 50 CENT (MICK SCHULTZ/DEF JAM/IDJMG)
2	2	10	S&M	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	17	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	9	LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
5	7	6	E.T.	KATY PERRY FEAT. KANYE WEST (CAPITOL)
6	8	14	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
7	6	11	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
8	5	12	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
9	12	6	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC/RRP)
10	10	14	F**K YOU (FORGET YOU)	CEE LO GREEN (RADICULTURE/ELEKTRA/ATLANTIC)
11	9	19	PRETTY GIRL ROCK	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
12	13	9	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
13	11	19	TONIGHT ('I'M LOVIN' YOU)	ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
14	16	10	WRITTEN IN THE STARS	TINIE TEMPAH FEAT. ERIC TURNER (DISTURBING LONDON/PARLOPHONE/CAPITOL)
15	17	4	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	19	6	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS (INTERSCOPE)
17	14	15	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
18	15	19	ROCKETEER	FAR*EAST MOVEMENT FEAT. RYAN TEDDER (CHERRYTREE/INTERSCOPE)
19	21	7	ON THE FLOOR	JENNIFER HUDSON FEAT. PITBULL (ISLAND/IDJMG)
20	20	10	MORE	USHER (LAFACE/JLG)
21	22	20	COMING HOME	DIDDY - DIRTY MONEY FEAT. SKYLAR GREY (BAD BOY/INTERSCOPE)
22	24	3	YOUR LOVE	PITBULL FEAT. NE-YO, AFROJACK & MAYER (M/R. 305/POLO GROUNDS/J/RMG)
23	28	3	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D.O./DEF JAM/IDJMG)
24	23	4	TILL THE WORLD ENDS	BRITNEY SPEARS (JIVE/JLG)
25	18	9	BORN THIS WAY	LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
26	25	7	BLOW	KESHA (KEMOSABE/RCA/RMG)
27	27	8	FEEL LOVE	SEAN GARRETT FEAT. J. COLE OR DRAKE (BET 1 PENNED IT/COLUMBIA)
28	34	13	HOLD IT AGAINST ME	BRITNEY SPEARS (JIVE/JLG)
29	29	20	BUZZIN'	MANN (MERCURY/IDJMG)
30	33	2	THE LAZY SONG	BRUNO MARS (ELEKTRA/ATLANTIC)
31	NEW	1	RACKS	Y.C. FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
32	30	17	STEREO LOVE	EDWARD MAYA & VIKA JIGULINA (ULTRA)
33	36	2	BOOM	SNOOP DOGG FEAT. T-PAIN (DOGGYSTYLE/PRIORITY/CAPITOL)
34	31	5	BOW CHICKA WOW WOW	MIKE POSNER FEAT. LIL WAYNE (J/RMG)
35	NEW	1	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOODNOCK (PARTY ROCK/WILLAM/CHERRYTREE/INTERSCOPE)
36	39	2	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
37	32	10	YOU BE KILLIN' EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
38	40	2	I DON'T DESERVE YOU	LLOYD BANKS FEAT. JEREMIH (G UNIT/CAPITOL)
39	NEW	1	BEST LOVE SONG	T-PAIN FEAT. CHRIS BROWN (KONVIC/NAPPY BOY/JIVE/JLG)
40	NEW	1	BOYFRIEND	BIG TIME RUSH (NICKELODEON/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	#1 LOVE LETTER	R. KELLY (JIVE/JLG)
2	4	11	WHERE YOU AT	JENNIFER HUDSON (ARISTA/RMG)
3	14	14	FAR AWAY	MARSHA AMBROSIUS (J/RMG)
4	5	30	YOU ARE	CHARLIE WILSON (P MUSIC/JIVE/JLG)
5	23	23	LAY WITH YOU	EL DEBARGE FEAT. FAITH EVANS (GEFFEN/INTERSCOPE)
6	21	21	WALKING	MARY MARY (MY BLOCK/COLUMBIA)
7	38	38	SHARE MY LIFE	KEM (UNIVERSAL MOTOWN/UMRG)
8	12	13	GREATEST GAINER 4EVERMORE	ANTHONY DAVID FEAT. ALGEBRA (PURPOSE/EDNE)
9	8	12	I SMILE	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/VERITY/JLG)
10	13	13	NOT MY DADDY	KELLY PRICE FEAT. STOKLEY (MY BLOCK/SANG GIRL/MALACO)
11	11	21	NEVER WANT TO LIVE WITHOUT YOU	ERIC BENET (REPRISE/WARNER BROS.)
12	6	6	ANYTHING	MUSIQ SOULCHILDO FEAT. SWIZZ BEATS (ATLANTIC)
13	13	13	GONE AND NEVER COMING BACK	MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
14	17	9	BEAUTIFUL	NODEL GOURDIN (MASS APPEAL/EDNE)
15	15	12	CAUGHT MY EYE	MINT CONDITION (SHANACHIE)
16	16	14	ALL ABOUT THE SEX (IT AINT ALL ABOUT THE SEX)	ONELL JONES (CANOYMAN/EDNE)
17	18	18	BABY	JAGGED EDGE (SLIP-N-SLIDE/CAPITOL)
18	19	9	GOOD MAN	RAPHAEL SAADIQ (COLUMBIA)
19	20	18	ONE IN A MILLION	NE-YO (DEF JAM/IDJMG)
20	21	4	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE (UNIVERSAL MOTOWN/UMRG)
21	26	26	LOVE FACES	TREY SONGZ (SONGBOOK/ATLANTIC)
22	22	5	YOUR BODY IS THE BUSINESS	AVANT (VERVE FORECAST/VERVE)
23	24	24	PIECES OF ME	LEDSI (VERVE FORECAST/VERVE)
24	23	9	I WANNA BE YOUR MAN	CHARLIE WILSON FEAT. FANTASIA (P MUSIC/JIVE/JLG)
25	24	24	I GOT THAT LOVE	CHRIS WALKER (PENDULUM/WDE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 LOOK AT ME NOW	CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES (JIVE/JLG)
2	1	18	MOMENT 4 LIFE	NICKI MINAJ FEAT. DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	14	ALL OF THE LIGHTS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	5	8	DID IT ON'EM	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	4	17	6 FOOT 7 FOOT	LIL WAYNE FEAT. CORY GUNZ (CASH MONEY/UNIVERSAL MOTOWN)
6	6	6	ROLL UP	WIZ KHALIFA (ROSTRUM/ATLANTIC)
7	9	10	THE SHOW GOES ON	LUPE FIASCO (1ST & 15TH/ATLANTIC)
8	7	31	NO HANDS	WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
9	11	4	GREATEST GAINER RACKS	Y.C. FEAT. FUTURE (BIG PLAY/UNIVERSAL REPUBLIC)
10	8	25	YOU BE KILLIN' EM	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
11	10	10	GROVE ST. PARTY	WAKA FLOCKA FLAME FEAT. KERO GOTTI (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)
12	9	9	BACKSEAT	NEW BOYZ FEAT. THE CATARACS & DEV (SHOTTY/WARNER BROS.)
13	17	7	HUSTLE HARD	ACE HOOD (WE THE BEST/DEF JAM/IDJMG)
14	8	8	BRING IT BACK	TRAVIS PORTER (PORTER HOUSE/JIVE/JLG)
15	10	29	ASTON MARTIN MUSIC	RICK ROSS FEAT. DRAKE & CHRISSETTE MICHELE (MAYBACH/SUPA-SLIDE/DEF JAM/IDJMG)
16	21	3	MY LAST	BIG SEAN FEAT. CHRIS BROWN (G.O.D.O./DEF JAM/IDJMG)
17	18	5	I NEED A DOCTOR	DR. DRE FEAT. EMINEM & SKYLAR GREY (AFTERMATH/INTERSCOPE)
18	16			

HOT R&B/HIP-HOP SONGS™

Main chart table with columns for Rank, Title, Artist, and Weeks on Chart. Includes entries like 'LOOK AT ME NOW' by Chris Brown and 'SHE AIN'T YOU' by Chris Brown.



Los Angeles-bred crooner cracks the top 10 for a second time following the No. 7-peaking "All I Want Is You." In only its 11th chart week, "Sure Thing" is poised to beat its predecessor.



As the No. 7-peaking "Lay It Down" ends its 33-week chart run by moving to recurrent status, follow-up "Cupid" enters the top half of the list. Lloyd's "King of Hearts" is due June 5.



Ledisi posts her highest debut on this chart. It beats 2008's "In the Morning," which opened at No. 84 before peaking at No. 49.

In its 11th week on the chart, the Drake-assisted cut leaps 20 positions thanks to an 83% increase in listener impressions across the 35 stations playing the track.

Continuation of the R&B/Hip-Hop chart table, including entries like 'MY GIRL' by Mindless Behavior and 'PIECES OF ME' by Ledisi.

BETWEEN THE BULLETS CAM'RON, VADO POST UP



As fellow Diplomat Jim Jones enjoys his No. 5 debut on Top R&B/Hip-Hop Albums (see opposite page), Cam'ron and Vado post "Hey Muma" at No. 98 on Hot R&B/Hip-Hop Albums with more than 700,000 listener impressions, according to Nielsen BDS. This is the duo's second charting title following "Speakin' in Tungs," which peaked at No. 82 during its 12-week run last year. Both charted singles are part of the Harlemites' joint album titled "Gunz N' Blatta" due April 19. Cam'ron has posted four No. 1s on Top R&B/Hip-Hop Albums while Vado's debut set, "Slime Flu," bowed and peaked at No. 38 last year.

—Raulo Ramirez

CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	14	#1 GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS	BEACH STREET/REUNION/PLG	
2	1	27	YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG	
3	3	14	STRONGER	MANDISA	SPARROW/EMI CMG	
4	5	31	I REFUSE	JOSH WILSON	SPARROW/EMI CMG	
5	6	15	THIS IS THE STUFF	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
6	23		CHILDREN OF GOD	THIRD DAY	ESSENTIAL/PLG	
7	7	31	YOUR LOVE	BRANDON HEATH	MONOMODE/REUNION/PLG	
8	9	34	I WILL FOLLOW	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG	
9	30		BEAUTIFUL	MERCYME	INO	
10	10	11	7X70	CHRIS AUGUST	FERVENT/WORD-CURB	
11	13	43	LIGHT UP THE SKY	THE AFTERS	INO	
12	12	52	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG	
13	14	29	HOLD ON	TOBYMAC	FOREFRONT/EMI CMG	
14	16	6	LISTEN TO THE SOUND	BUILDING 429	ESSENTIAL/PLG	
15	18	15	YOUR GREAT NAME	NATALIE GRANT	CURB	
16	20	8	BLESSINGS	LAURA STORY	INO	
17	19	7	YOU LOVE ME ANYWAY	SIDEWALK PROPHETS	FERVENT/WORD-CURB	
18	25		BEAUTY OF THE CROSS	JONNY DIAZ	INO	
19	1		WE REMEMBER	NEWSBOYS	INPOP	
20	27		THE REDEEMER	SANCTUS REAL	SPARROW/EMI CMG	
21	24	13	SEARCH MY HEART	HILLSONG UNITED	HILLSONG/EMI CMG	
22	28	13	MANIFESTO	THE CITY HARMONIC	KINGSWAY	
23	26	15	SMS {SHINE}	DAVID CROWDER BAND	SIXSTEPS/SPARROW/EMI CMG	
24	33	3	REACH	PETER FURLER	SPARROW/EMI CMG	
25	30	14	THIS LITTLE LIGHT OF MINE	ADDISON ROAD	INO	
26	29	9	HOLD ME	JAMIE-GRACE	FEAT. TOBYMAC	GOTEE
27	38	2	THE WAY	JEREMY CAMP	BEC/TOOTH & NAIL	
28	35	3	TONIGHT	TOBYMAC	FOREFRONT/EMI CMG	
29	32		TAKE YOU AWAY	KERRIE ROBERTS	REUNION/PLG	
30			SOMETHING GLORIOUS	REVIVE	ESSENTIAL/PLG	
31	36	6	THIS LOVE IS FREE	HYLAND	BEC/TOOTH & NAIL	
32	34	12	SOMETHING IN YOUR EYES	SHONLOCK	ARROW	
33	46	2	ONE	CHRIS SLIGH	WORD-CURB	
34	40	5	ARMS THAT HOLD THE UNIVERSE	33MILES	INO	
35	39	20	NEVER LOOK AWAY	THE MUSEUM	BEC/TOOTH & NAIL	
36	37	14	FACELESS	RED	ESSENTIAL/PLG	
37	41	7	FEEL IT IN YOUR HEART	ABANDON	FOREFRONT/EMI CMG	
38	RE-ENTRY		ONE STEP AWAY	WAKEUP	STARLIGHT RE SOUNDING	
39	50		STRONG ENOUGH	MATTHEW WEST	SPARROW/EMI CMG	
40		9	INVISIBLE	DISCIPLE	INO	
41	45	4	ALL THINGS NEW	NICOL SPONBERG	CURB	
42	44	0	LAST TRAIN HOME	FM STATIC	TOOTH & NAIL	
43	49	12	THE STAND	JAIME JAMGOCHIAN	CENTRICITY	
44	48	13	NO PLAN B	MANAFEST	BEC/TOOTH & NAIL	
45		1	CAN'T SHUT UP	ANTHEM LIGHTS	REUNION/PLG	
46	HOT SHOT DEBUT		DON'T WAIT	ADDISON ROAD	INO	
47	RE-ENTRY		TAKE ME INTO THE BEAUTIFUL	CLOVERTON	INO	
48	RE-ENTRY		MAKE YOUR MOVE	THIRD DAY	ESSENTIAL/PLG	
49	42	15	WHAT I'VE OVERCOME	FIRELIGHT	FLICKER/PLG	
50	NEW		PLEASE DON'T LET ME GO	GROUP 1 CREW	FERVENT/WORD-CURB	

Casting Crowns ink their eighth No. 1 on Christian Songs as "Glorious Day (Living He Loved Me)" draws 8 million impressions (2-1). Since the chart launched eight years ago, only MercyMe has scored more chart-toppers (nine). The new leader also logs a fourth week at its No. 2 peak on Christian AC Songs.



CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	73	#1 CASTING CROWNS	UNTIL THE WHOLE... LOVE BEACH STREET/REUNION	10156/PROVIDENT-INTEGRITY	14 WKS
2	HOT SHOT DEBUT		MANDISA	WHAT IF WE WERE REAL	SPARROW 7863/EMI CMG	
3	3	6	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS	FERVENT 888086/WORD-CURB	
4	85		SKILLET	AWAKE	ARDENT/INO/ATLANTIC 2554/PROVIDENT-INTEGRITY	
5	5		KENNY ROGERS	THE LOVE OF GOD	JOHN 3:16 MUSIC CATALOGUE 31602/EXCRACKER BARREL	
6	21		CHRIS TOMLIN	AND IF OUR GOD IS FOR US...	SIXSTEPS/SPARROW 3444/EMI CMG	
7	39		NEWSBOYS	BORN AGAIN	INPOP 1521/EMI CMG	
8	25		THIRD DAY	MOVE ESSENTIAL	10921/PROVIDENT-INTEGRITY	
9	10	27	VARIOUS ARTISTS	WOW HITS 2011	PROVIDENT-INTEGRITY/WORD-CURB/EMI 9516/EMI CMG	
10	12	7	VARIOUS ARTISTS	WOW #1'S (YELLOW)	PROVIDENT-INTEGRITY/EMI 888166/WORD-CURB	
11	6		PASSION BAND	PASSION: HERE FOR YOU	SIXSTEPS/SPARROW 7179/EMI CMG	
12	11	10	RED	UNTIL WE HAVE FACES	ESSENTIAL 10916/PLG	
13	NEW		FM STATIC	MY BRAIN SAYS STOP BUT... TOOTH & NAIL	9857/EMI CMG	
14	35	49	GREATEST MERCYME	THE GENEROUS ONE	INO/INO 4813/PROVIDENT-INTEGRITY	
15	13	76	KUTLESS	IT IS WELL	BEC 7174/EMI CMG	
16	15	8	HILLSONG UNITED	AFTERMATH	HILLSONG/SPARROW 2693/EMI CMG	
17	16	48	TENTH AVENUE NORTH	THE LIGHT MEETS THE DARK	REUNION 10144/PROVIDENT-INTEGRITY	
18	NEW		REBECCA ST. JAMES	I WILL PRAISE YOU	BEACH STREET/REUNION 10159/PROVIDENT-INTEGRITY	
19	34	12	BRANDON HEATH	LEAVING EDEN	MONOMODE/REUNION 10151/PROVIDENT-INTEGRITY	
20	21	3	DAVID PHELPS	THE BEST OF DAVID PHELPS	GAITHER 6116/EMI CMG	
21	20	61	TOBYMAC	TONIGHT	FOREFRONT 6371/EMI CMG	
22	29	33	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT	BEC 7916/EMI CMG	
23			EMERY	WE DO WHAT WE WANT	TOOTH & NAIL 7198/EMI CMG	
24	19	67	SIDEWALK PROPHETS	THESE SIMPLE TRUTHS	FERVENT 887900/WORD-CURB	
25	25	28	LECRAE	REHAB	REACH 8161/INFINITY	
26	22	28	CHRIS AUGUST	NO FAR AWAY	FERVENT 888065/WORD-CURB	
27	26	16	MORMON TABERNACLE CHOIR	MEN OF THE MORMON TABERNACLE	CHOIR MORMON TABERNACLE CHOIR 5563126	
28	28	13	LECRAE	REHAB: THE OVERDOSE	REACH 8178/INFINITY	
29	30	6	VARIOUS ARTISTS	SONGS 4 WORSHIP	ULTIMATE TIME/INTEGRITY 5002/PROVIDENT-INTEGRITY	
30	33	40	ELVIS PRESLEY	AN EVENING PRAYER	SONY MUSIC CMG 61423/SONY MUSIC	
31	32	58	VARIOUS ARTISTS	WOW WORSHIP (PURPLE)	PLG/EMI CMG 887999/WORD-CURB	
32	31	10	CANTON JONES	DOMINIONAIRE	CAJO 8182/INFINITY	
33	36	57	SANCTUS REAL	PIECES OF A REAL HEART	SPARROW 6506/EMI CMG	
34	23		SHAWN MCDONALD	CLOSER	SPARROW 6505/EMI CMG	
35	RE-ENTRY		GUNGOR	BEAUTIFUL THINGS	BRASH 0056/WORD-CURB	
36	NEW		SOUNDTRACK	SOUL SURFER	RHINO 527759 EX	
37	27		JAMIE-GRACE	HOLD ME (EP)	GOTEE 70018 EX/PROVIDENT-INTEGRITY	
38	39	20	JESUS CULTURE	COME AWAY	JESUS CULTURE/KINGSWAY 8443/EMI CMG	
39	40	28	MICHAEL W. SMITH	WONDER	REUNION 10153/PROVIDENT-INTEGRITY	
40	17	11	MARIE OSMOND	I CAN DO THIS	OSMOND 46220	
41	41		SOVEREIGN GRACE MUSIC	RISEN	SOVEREIGN GRACE MUSIC 4300021 EX/SOVEREIGN GRACE MINISTRIES	
42	41		HAWK NELSON	CRAZY LOVE	BEC 9244/EMI CMG	
43	NEW		VARIOUS ARTISTS	ALL TO JESUS	LUCID 1475 EX	
44	24	2	THE VILLAGE CHURCH	GOD OF VICTORY	THE VILLAGE CHURCH DIGITAL EX	
45	RE-ENTRY		JJ HELLER	WHEN I'M WITH YOU	STONE TABLE 101	
46	RE-ENTRY		VARIOUS ARTISTS	TOP 25 PRAISE SONGS 2011	CC/UM/AR/ATHA/1 972024/WORD-CURB	
47	24		CASTING CROWNS	UNTIL THE WHOLE... LOVE BEACH STREET/REUNION	10156/PROVIDENT-INTEGRITY	
48	14	32	ISRAEL HOUGHTON	LOVE GOD LOVE PEOPLE	INTEGRITY 4816/PROVIDENT-INTEGRITY	
49	44	6	THE CITY HARMONIC	INTRODUCING THE CITY HARMONIC (EP)	KINGSWAY 3180/EMI CMG	
50	48	17	GROUP 1 CREW	OUTTA SPACE	LOVE FERVENT 887991/WORD-CURB	

Kirk Franklin's "I Smile" steps 2-1 on Gospel Albums to become his third leader on the list, tying him with Donald Lawrence for most No. 1s since the chart bowed six years ago. "Smile" logs an eighth week atop Gospel Digital Songs (see billboard.biz), while album "Hello Fear" tops Gospel Albums for a third week.



CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	25	#1 YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG
2	2	14	GLORIOUS DAY (LIVING HE LOVED ME)	CASTING CROWNS	BEACH STREET/REUNION/PLG
3	13		STRONGER	MANDISA	SPARROW/EMI CMG
4	14		THIS IS THE STUFF	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
5	15		CHILDREN OF GOD	THIRD DAY	ESSENTIAL/PLG
6	18		I REFUSE	JOSH WILSON	SPARROW/EMI CMG
7	30		YOUR LOVE	BRANDON HEATH	MONOMODE/REUNION/PLG
8	32		I WILL FOLLOW	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
9	29		BEAUTIFUL	MERCYME	INO
10	9		7X70	CHRIS AUGUST	FERVENT/WORD-CURB
11	28		HOLD ON	TOBYMAC	FOREFRONT/EMI CMG
12	12	15	YOUR GREAT NAME	NATALIE GRANT	CURB
13	15	41	LIGHT UP THE SKY	THE AFTERS	INO
14	14	44	LEAD ME	SANCTUS REAL	SPARROW/EMI CMG
15	13		EVERYTHING I NEED	KUTLESS	BEC/TOOTH & NAIL
16	13		LISTEN TO THE SOUND	BUILDING 429	ESSENTIAL/PLG
17	17		I AM NEW	JASON GRAY	CENTRICITY
18	19	13	BEAUTY OF THE CROSS	JONNY DIAZ	INO
19	18	15	CLOSER	SHAWN MCDONALD	SPARROW/EMI CMG
20	21	5	YOU LOVE ME ANYWAY	SIDEWALK PROPHETS	FERVENT/WORD-CURB
21	23	4	GREATEST BLESSINGS	LAURA STORY	INO
22	7		WE REMEMBER	NEWSBOYS	INPOP
23	10		CHRIST IS RISEN	MATT MAHER	ESSENTIAL/PLG
24	3		THE REDEEMER	SANCTUS REAL	SPARROW/EMI CMG
25	25	15	SOMETHING GLORIOUS	REVIVE	ESSENTIAL/PLG

CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	14	#1 FACELESS	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC/VERITY/JLG	
2	7		CRAZY LOVE	HAWK NELSON	BEC/TOOTH & NAIL	
3	24		THIS IS THE STUFF	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB	
4	24		SOMETHING IN YOUR EYES	SHONLOCK	ARROW	
5	13	5	GREATEST LISTEN TO THE SOUND	BUILDING 429	ESSENTIAL/PLG	
6	8	19	WHAT I'VE OVERCOME	FIRELIGHT	FLICKER/PLG	
7	9		CAN'T SHUT UP	ANTHEM LIGHTS	REUNION/PLG	
8			LAST TRAIN HOME	FM STATIC	TOOTH & NAIL	
9			HOLD ME	JAMIE-GRACE	FEAT. TOBYMAC	GOTEE
10			FEEL IT IN YOUR HEART	ABANDON	FOREFRONT/EMI CMG	
11	10	20	CLOSER	SHAWN MCDONALD	SPARROW/EMI CMG	
12	25		YOU ARE MORE	TENTH AVENUE NORTH	REUNION/PLG	
13	16	12	PLEASE DON'T LET ME GO	GROUP 1 CREW	FERVENT/WORD-CURB	
14	6		INVISIBLE	DISCIPLE	INO	
15	12	21	OUTCAST	KERRIE ROBERTS	REUNION/PLG	
16	15	12	WE WERE MADE FOR YOU	AARON GILLESPIE	BEC/TOOTH & NAIL	
17	0		MAKE YOUR MOVE	THIRD DAY	ESSENTIAL/PLG	
18	14		STRAIGHT TO YOUR HEART	MIKESCHAIR	CURB	
19	20	6	STRONGER	MANDISA	SPARROW/EMI CMG	
20	2		EVERYTHING IS DIFFERENT NOW	STELLAR	KART INO	
21	3		DON'T WAIT	ADDISON ROAD	INO	
22	23	3	TONIGHT	TOBYMAC	FOREFRONT/EMI CMG	
23	21	5	MANIFESTO	THE CITY HARMONIC	KINGSWAY	
24	19	14	NO PLAN B	MANAFEST	BEC/TOOTH & NAIL	
25	25		LUCY	SKILLET	ARDENT/INO	

GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 KIRK FRANKLIN	HELLO FEAR	FO YO SOUL/VERITY 77917/JLG	3 WKS
2	2	3	MARY MARY	SOMETHING BIG	MY BLOCK/COLUMBIA 62330/SONY MUSIC	
3			VARIOUS ARTISTS	WOW GOSPEL 2011	WORD-CURB/EMI CMG/VERITY 77918/JLG	
4			DETRICK HADDON	CHURCH ON THE MOON	RELEVE/MANHADDON/VERITY 71336/JLG	
5			SMOKIE NORFUL	HOW I GOT OVER...	SONGS THAT CARRIED US TREMBLES 06152/EMI GOSPEL	
6			WILLIAM MCDOWELL	AS WE WORSHIP: LIVE	EONE 5103	
7			VASHAWN MITCHELL	TRUIMP		

DANCE CLUB SONGS™

Table of Dance Club Songs with columns for week, title, artist, and label. Top entry: #1 E.T. by Katy Perry.

Table of Dance Club Songs with columns for week, title, artist, and label. Top entry: #26 WORLD KEEPS TURNING by Sylvia Tsou.

DANCE/ELECTRONIC ALBUMS™

Table of Dance/Electronic Albums with columns for week, title, artist, and label. Top entry: #1 DAFT PUNK.

DANCE AIRPLAY™

Table of Dance Airplay with columns for week, title, artist, and label. Top entry: #1 MORE by Usher.

TRADITIONAL JAZZ ALBUMS™

Table of Traditional Jazz Albums with columns for week, title, artist, and label. Top entry: #1 WILLIE NELSON & WYNTON MARSALIS.

CONTEMPORARY JAZZ ALBUMS™

Table of Contemporary Jazz Albums with columns for week, title, artist, and label. Top entry: #1 BONEY JAMES.

SMOOTH JAZZ SONGS™

Table of Smooth Jazz Songs with columns for week, title, artist, and label. Top entry: #1 JUMP START by Nils Lofgren.

TRADITIONAL CLASSICAL ALBUMS™

Table of Traditional Classical Albums with columns for week, title, artist, and label. Top entry: #1 MORMON TABERNACLE CHOIR.

CLASSICAL CROSSOVER ALBUMS™

Table of Classical Crossover Albums with columns for week, title, artist, and label. Top entry: #1 STING.

WORLD ALBUMS™

Table of World Albums with columns for week, title, artist, and label. Top entry: #1 VARIOUS ARTISTS.

HOT LATIN SONGS

Chart of Hot Latin Songs with columns for rank, title, artist, and weeks on chart. Top entry: #1 LLUVIA AL CORAZON by Prince Royce.

TOP LATIN ALBUMS

Chart of Top Latin Albums with columns for rank, title, artist, and weeks on chart. Top entry: #1 PRINCE ROYCE.

REGIONAL MEXICAN ALBUMS

Chart of Regional Mexican Albums with columns for rank, title, artist, and weeks on chart. Top entry: #1 JOAN SEBASTIAN.

LATIN POP ALBUMS

Chart of Latin Pop Albums with columns for rank, title, artist, and weeks on chart. Top entry: #1 CRISTIAN CASTRO.

TROPICAL ALBUMS

Chart of Tropical Albums with columns for rank, title, artist, and weeks on chart. Top entry: #1 PRINCE ROYCE.

LATIN RHYTHM ALBUMS

Chart of Latin Rhythm Albums with columns for rank, title, artist, and weeks on chart. Top entry: #1 WISIN & YANDEL.

Venezuelan rappers Chino Y Nacho return to the top 10 of Hot Latin Songs as 'Tu Angelito' jumps 14-10...



Alexis & Fido mark their first top 10 on Latin Pop Airplay as 'Contestame el Telefono' leaps 13-8 in its eighth week...



BETWEEN THE BULLETS JOAN SEBASTIAN'S EIGHTH NO. 1



Two weeks after taking lead single 'El Padrino' to No. 1 on Regional Mexican Airplay, Joan Sebastian lands his second No. 1 debut—and eighth overall topper—on Regional Mexican Albums as 'Los Huevos Rancheros' opens with 5,000 copies...

HOT LATIN SONGS: 113 stations (64 regional, Mexican, 26 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
5		PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/ILLIAMCHERRYTREE
3	2	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
		E.T.	KATY PERRY FT. KANYE WEST CAPITOL
5	9	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
		S&M	RIHANNA SRP
7	3	SOMEONE LIKE YOU	ADELE XL
	6	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
9	7	ROLLING IN THE DEEP	ADELE XL
10	11	PRICE TAG	JESSIE J FT. B.O.B LAVA

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	APRIL 23, 2011
1	NEW	KAZOE UTA	MR. CHILDREN TDY'S FACTORY
2	5	JET COASTER LOVE	KARA UNIVERSAL
3	28	EN WO YUITE	TSUYOSHI DOMOTO JOHNNY'S ENT.
	15	HITOTSU NO KOI GA OWARU TOKI	YUMI MATSUOYA EMI
5	14	LIFE	MS. OOJA UNIVERSAL
	NEW	MONDO PIECE	OVERWORLD SONY MUSIC
7	34	MAJIDESUKA SUKA!	MORNING MUSUME UP-FRONT
		BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
9	2	UTSUKUSHIKI HITOBITO NO UTA	MAXIMUM THE HORMONE VAP
		I LOVE YOU NEED YOU	THE BAWDIES FT. AL VICTOR

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHART CO.)	APRIL 23, 2011
1	1	21	ADELE XL
2	NEW	ON A MISSION	KATY B RINSE/COLUMBIA
3	2	19	ADELE XL
4	6	LOUD	RIHANNA SRP/DEF JAM
5	9	WHO ARE YOU	JESSIE J LAVA
		GOOD OL' FASHIONED LOVE	THE OVERTONES WMTV
7	12	CRAZY LOVE	MICHAEL BUBLE 143/REPRISE
		DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA
9	14	BUILD A ROCKET BOYS!	BLONDIE FICHTENBERG POLYDOR
10	NEW	EUPHORIC /// HEARTBREAK ///	GLASVEGAS COLUMBIA

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	APRIL 19, 2011
	NEW	BEL AIR	GUANO APES SONY MUSIC
		SCHIFFSVERKEHER	HERBERT GROENEMEYER GRONLANDO/CAPITOL
3	NEW	ENDING ON A HIGH NOTE: THE FINAL CONCERT	A-HA CHART PROMOTIONS/A-HA NETWORK/WE LOVE MUSIC
4	NEW	NORTH AND SOUTH	MILOW HOMERUN
5		21	ADELE XL
	5	DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA
7	2	AN UND FUER SICH	CLUESO TEXT AND TON SCHALLPLATTEN/FOUR
8		OUT OF STYLE	SUNRISE AVENUE COMUSIC/GET NASY OY
9	9	GROSSE FREIHEIT	UNHEILIG INTERSTAR/FASCINATION
10	12	DER GANZ NORMALE WAHNSINN	UDO JUERGENS ARIOLA

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
2	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
3	5	CHERIE COCO	MAGIC SYSTEM & SOPRANO SHOWBIZ
	8	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
5	3	ROLLING IN THE DEEP	ADELE XL
		PRICE TAG	JESSIE J FT. B.O.B LAVA
7	7	TOUTES LES NUITS	COLONEL REVEL STEP OUT
	10	COMING HOME	ODDITY - DIRTY MONEY FT. SKYLAR GREY BAD BOY
9	NEW	E.T.	KATY PERRY FT. KANYE WEST CAPITOL
10	6	S&M	RIHANNA SRP

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	APRIL 23, 2011
1	2	21	ADELE XL
	3	LA MUSIQUE EN MOI	GINETTE RENO MELON-MIEL
3	4	SONGS FOR JAPAN	VARIOUS ARTISTS EMI/WARNER/SONY MUSIC
		FEMME FATALE	BRITNEY SPEARS JIVE
5	NEW	AMERICAN TRAGEDY	HOLLYWOOD UNDEAD A&M/OCOTONE
		THE KING OF LIMBS	RADIOHEAD XL/TICKER TAPE
7	NEW	CLUB LIFE VOLUME ONE: LAS VEGAS	TIESTO MUSICAL FREEDOM
8		HOW TO BECOME CLAIRVOYANT	ROBBIE ROBERTSON 429
9	7	PRECIOUS	IMA DIVINE ANGEL
10	12	LOUD	RIHANNA SRP/DEF JAM

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	APRIL 8, 2011
	NEW	THE LIFE OF RILEY	ORAPHT SONY MUSIC
2	NEW	SING IT LOUD	K.D. LANG AND THE SISS BOOM BANG NONESUCH
	4	21	ADELE XL
		FEMME FATALE	BRITNEY SPEARS JIVE
6	3	GLEE: THE MUSIC, SEASON TWO: VOLUME 5	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA
		DOO-WOPS & HOOLIGANS	BRUNO MARS ELEKTRA
7	2	THE KING OF LIMBS	RADIOHEAD TICKER TAPE
	6	F.A.M.E	CHRIS BROWN JIVE
	7	ANGLES	THE STROKES RCA
10	8	LOUD	RIHANNA SRP/DEF JAM

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
		LE TASCHE PIENE DI SASSI	JOVANNOTTI MERCURY
3	3	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON
4	RE	EH...GIA	VASCO ROSSI EMI
5	4	PRICE TAG	JESSIE J FT. B.O.B LAVA
6	NEW	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
7	6	ROLLING IN THE DEEP	ADELE XL
8	9	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
9	7	TRANNE TE	FABRI FIBRA UNIVERSAL
10		ARRIVERA	MODA FT. EMMA ULTRASUONI

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
		LEAD THE WAY	CARLOS JEAN NOVAEMUSIK
3	2	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES
4	4	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON
5	3	BLANCO Y NEGRO	MALU SONY MUSIC
		BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
7	5	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC
	NEW	LORE, LORE, MACU, MACU	MACU & LORE GLOBAL
9	NEW	S&M	RIHANNA SRP
10	8	LOCA	SHAKIRA FT. EL CATA EPIC

GREECE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
	2	FILA ME AKOMA (BACIAM ANCOR)	PANOS MOUZOURAKIS & MARAVEYAS ILEGAL MINDS
3	3	BABY IT'S OVER	HELENA PAPIRIZOU COLUMBIA
4	RE	TONIGHT	PLAYMEN & CLAYOEE FT. TAMTA SONY MUSIC
5	4	ROLLING IN THE DEEP	ADELE XL
6	NEW	APO DEFTERA	PANOS KIAMIS UNIVERSAL
7	7	KLEISTA TA STOMATA	ANTONIS REMOS HEAVEN
8	5	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON
9	6	EROTEFIKA	ELLI KOKKINOU THE SPICY EFFECT
10	RE	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	2	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
		SOMEONE LIKE YOU	ADELE XL
3	3	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/ILLIAMCHERRYTREE
	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
5	10	E.T.	KATY PERRY FT. KANYE WEST CAPITOL
		PRICE TAG	JESSIE J FT. B.O.B LAVA
7	7	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
		S&M	RIHANNA SRP
9	6	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
10	9	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
		ME AND MY DRUM	SWINGLIFY FT. CHRISTOFFER HIOING EMI
	NEW	DE HALLER PA ATT HANDA IGEN	SKELLETFEA AIK HOCKEY FT. FUNKY DAN X5
	4	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
5	NEW	COCONUT TREE	MOHOMBI FT. NIDDLE SCHERZINGER 2101
		JAG KOMMER	VERONICA MAGGIO UNIVERSAL
7	3	POPULAR	ERIC SAADE KING ISLAND ROCKYSTAR
		GRENADE	BRUNO MARS ELEKTRA
9	9	S&M	RIHANNA SRP
10		OH MY GOD!	THE MONIKER WARNER

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
	10	HEAVY	LAURI OYNASTY
3	3	SELVA PAIVA	PETRI NYGARD OPEN RECORDS
		HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
5	8	MAAILMAN TOISELLA PUOLEN	HALDO HELSINKII EMI
		SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
7	7	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
	6	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
9	RE	ROLLING IN THE DEEP	ADELE XL
10	RE	TONIGHT (I'M LOVIN' YOU)	ENRIQUE IGLESIAS FT. LUDACRIS & DJ FRANK E UNIVERSAL REPUBLIC

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
	3	RADIO	CIR.CUZ COSMOS
3	5	TILL THE WORLD ENDS	BRITNEY SPEARS JIVE
		SNACKE LITT	ADMIRAL P JAMPRODUCTIONS
5	2	OLBRILLER	ERIK OG KRIST MTG
		GRENADE	BRUNO MARS ELEKTRA
7	NEW	PARTY ROCK ANTHEM	LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/ILLIAMCHERRYTREE
		HAPPINESS	ALEXIS JORDAN STARROCK/ROC NATION
	NEW	I'M INTO YOU	JENNIFER LOPEZ FT. LIL WAYNE ISLAND
10	8	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	4	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
		ROLLING IN THE DEEP	ADELE XL
3	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
		JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
5	5	MR. SAXOBEAT	ALEXANDRA STAN PLAY-ON
		S&M	RIHANNA SRP
7	1	MORE TO ME	IDOL 2011 FINALISTEN 19
8	NEW	ANGER NEVER DIES	HOOVERPHONIC SONY MUSIC
9	NEW	YOU AND ME (IN MY POCKET)	MILOW HOMERUN
10	8	DISCOTEK (YAH!)	DJ F.R.A.N.K. BIP

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
2	NEW	A NIGHT LIKE THIS	CARD EMERALD GRANDMONO
3	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
4	4	S&M	RIHANNA SRP
5	7	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
		BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
7	9	PRICE TAG	JESSIE J FT. B.O.B LAVA
8		GRENADE	BRUNO MARS ELEKTRA
9	6	MIRRORS	NATALIA KILLS CHERRYTREE
10	NEW	YOU AND ME (IN MY POCKET)	MILOW HOMERUN

LUXEMBOURG		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	SWEAT	SNOOP DOGG VS. DAVID GUETTA DOGGYSTYLE/PRIORITY
2	3	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
3	9	GRENADE	BRUNO MARS ELEKTRA
	5	HOLLYWOOD HILLS	SUNRISE AVENUE COMUSIC/GET NASY OY/CAPITOL
5	6	YEAH 3X	CHRIS BROWN JIVE
		S&M	RIHANNA SRP
7	7	BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE
8	8	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS INTERSCOPE
9	2	LAKSEMBORG-SITTI	SERGE TONNAR & LEGOTRIP SERGE TONNAR
10	NEW	MORE	USHER LAFACE

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	APRIL 23, 2011
1	1	SOMEWHERE OVER THE RAINBOW/WHAT A WONDERFUL WORLD	ISRAEL '12 KAMAKAWIWOOLE BIG BOYS/MOUNTAIN APPLE
2	2	ROLLING IN THE DEEP	ADELE XL
3	4	ON THE FLOOR	JENNIFER LOPEZ FT. PITBULL ISLAND
4	3	LOCA	SHAKIRA FT. EL CATA EPIC
5	7	PRICE TAG	JESSIE J FT. B.O.B LAVA
6	6	GRENADE	BRUNO MARS ELEKTRA
7	10	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
8	NEW	CUANDO ME ENAMORO	ENRIQUE IGLESIAS FT. JUAN LUIS GUERRA UNIVERSAL MUSIC LATINO
9	RE	ONLY GIRL (IN THE WORLD)	RIHANNA SRP
10	NEW	RGB	THE GIFT LA FOLIE GIFT

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	APRIL 23, 2011
1	2	LLUVIA AL CORAZON	MANA WARNER
		ENTRE TUS ALAS	CAMILA SONY MUSIC
3	4	DIA DE SUERTE	ALEJANDRA GUZMAN CAPITOL
		ME RIO DE TI	GLORIA TREVI UNIVERSAL
	11	AMOR DEL BUENO	REYLI FT. MIGUEL BOSE SONY MUSIC
	9	SONE	ZOE CAPITOL
	3	THE TIME (DIRTY BIT)	THE BLACK EYED PEAS INTERSCOPE
		A PARTIR DE HOY	MARCO DI MAURO DUETO CON MAITE PERRONI WARNER
9	8	FIREWORK	KATY PERRY CAPITOL
10		BORN THIS WAY	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	MARCH 27, 2011
1		PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL
		25 ANOS AO VIVO	EXALTASAMBA RADAR
	3	PISTA SERTANEJA REMIX	VARIOUS ARTISTS SOM LIVRE
		SALE EL SOL	SHAKIRA EPIC
5	RE	EXTRAORDINARIO AMOR DE DEUS	ALINE BARROS MK
		PERFIL	LEGIAO URBANA SOM LIVRE
7	8	ILUMINAR AO VIVO	PADRE FABIO DE MELO SOM LIVRE
	9	MULTISHOW AO VIVO	MARIA GADU SOM LIVRE
	5	SUMMER ELETROHITS VOLUME 7	VARIOUS ARTISTS SOM
10	10	INSENSATO CORACAO: NACIONAL	VARIOUS ARTISTS SOM LIVRE

1,000 FACES (Sony/ATV Tree Publishing Company, BMI/Tomorrow Music, BMI, HL CS 43)
4EVERMORE (Somp Sandwich Music, ASCAP/Bug Music, ASCAP/Kemir Music, ASCAP/Daddy's New Bowtie, ASCAP/Expression In Theory, ASCAP) RBH 31
6 FOOT 7 FOOT (Young Money Music, BMI/Warner-Tamela Publishing Corp., BMI/Galassi Foreign Floss Publishing, Inc., BMI/Cherry Lane Music Publishing Company Inc., ASCAP/Carle Music Corp., ASCAP/Chrysalis One Music, LLC, ASCAP), AMP/CLM/HL, H100 32, RBH 5
9 PIECE (Not Listed) RBH 71

A

ALL ABOUT THE SEX (IT Ain't ALL ABOUT THE SEX) (Cheekman Music, ASCAP) RBH 70
ALL OF THE LIGHTS (Phase Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/May Above Music, BMI/Sony/ATV Songs LLC, BMI/Universal Music Corporation, ASCAP/Labrie In Myne, ASCAP), AMP/HL, H100 23, RBH 2
ALL YOUR LOVE (Songs of Heuben, ASCAP/Britanie K'Lia Buggs Publishing Designee, ASCAP/Fifty-Six Hope Road Music Ltd., ASCAP/Ohni Music Ltd., ASCAP/Blue Mountain Music Ltd., ASCAP/Irish Town Songs, ASCAP) RBH 59
AMEN (Sony/ATV Tree Publishing Company, BMI/401 Kye Music, BMI/Foche River, BMI/Kyeiya con Dios Publishing, BMI/Fin Mama Music, SESAC/Songs of Max Publishing, SESAC/Tunes of Rhythm & Tradition And Sophie Songs, SOCAN/Music Services, BMI), HL CS 53
AM I THE ONLY ONE (Sony/ATV Tree Publishing Company, BMI/Beverly Hills Music, BMI/Reynolds Publishing Corp., BMI/Who Ya Say Music, BMI/Big White Tracks, ASCAP), HL CS 43
AM QUER QUE PERDIMOS (Songs Of Top Stop Music Publishing, BMI/Dre 2 Strong Music Publishing, BMI) LT 34
ANYTHING (Soul Child Music, ASCAP/Universal Music Corporation, ASCAP/Tea-Bass Music Inc., BMI/EMI Blackwood Music Inc., BMI/Arino Music Inc., BMI/Wanda Songs, BMI/Alpne Music Publishing, BMI/Sony/ATV Songs LLC, BMI/Swiz Beat Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/EMI April Music, Inc., ASCAP/Linton Charles Music & Media Publishing, ASCAP), AMP/HL, RBH 32
EL ARRIDO (DEL Publishing, BMI) LT 36
ARE YOU GONNA KISS ME OR NOT (Seoy Factor Music, BMI/Big Loud Bucks, BMI/Music Of Cal IV, BMI/CVI Entertainment, LLC, BMI/Old Desperados, LLC, ASCAP/N2D Publishing Company, Inc., ASCAP/Carli Vincent And Associates, LLC), ASCAP, AMP/CS 3, H100 31
ASTON MARTIN MUSIC (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Colone Rock Barrio Publishing, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/Live Write LLC, BMI/EMI Foray Music, SESAC/Christelle Michele Music, SESAC/Four Kings Production Inc., SESAC/24 Blunts Lit At Once Publishing, ASCAP), AMP/HL, RBH 19

B

BABY (Cainon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Lucky June Music Publishing, ASCAP), HL RBH 60
BACKSEAT (New Boy Publishing LLC, BMI/Primary Wave Brian, BMI/Niles Hollowell-Dhar Publishing Designee, ASCAP/David Singer-Vine Publishing Designee, ASCAP/Devon Tates Publishing Designee, ASCAP/Indie Pop Music, BMI/Live Write LLC, BMI), AMP/CS, H100 35
BARFOOT BLUE JEAN NIGHT (Music Of Cal IV, BMCAI IV Entertainment, LLC, BMI/Cali IV Songs, ASCAP/PaperTwn Songs, SOCAN) CS 41
BEAUTIFUL (Hannah Eight Music, SESAC/Kobalt Music Publishing America, Inc., ASCAP/Mas Appeal Entertainment, BMI/Stephen L. Savon, Jr., ASCAP) RBH 53
BEAUTIFUL EVERY TIME (Mike Curb Music, BMI/Sweet hysteria Music, BMI/Magic Mustang Music, BMI/Songs of Style/Sonic, SESAC/Melvin's Pistol Music, SESAC/Melvin's Pistol Music, SESAC/Redes Publishing, BMI), AMP/CS 32
BEGINN ON YOUR KNEES (Marlona AB, STIM/Songs Of Kobalt Music Publishing America, Inc., BMI/Mr. Kanari Songs, ASCAP/EMI April Music, Inc., ASCAP), HL H100 58
BEST LOVE SONG (NappyPub Music, BMI/Reeb Global Songs, BMI/Universal Music - 2 Songs, BMI/Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Mas/Kas, LLC, BMI/Nappy Boy Lyrig, BMI), AMP/HL, H100 65
BEST NIGHT OF MY LIFE (Chel Huxtable Music Publishing, BMI/EMI Blackwood Music Inc., BMI/E Hudson Music LLC, BMI/Charmelion Publishing, BMI/My As A Fox Music, Inc., BMI/Songs Of Universal, Inc., BMI/WB Music Corp., ASCAP), AMP/HL, RBH 44
BLED RED (Songs Of Universal, Inc., BMI/Super Phonic Music, BMI/EverGreen Copyrights, BMI/Pretty Woman Publishing, LLC, BMI), AMP/HL, CS 15, H100 62
BLOW (Dynamite Cop Music, BMI/Where Da Kasz At, BMI/Universal Music Sweden AB, STIM/Universal Music - MGB Songs, ASCAP/Kasz Money Publishing, ASCAP/Kojaktrax Kasz Money Publishing, ASCAP/Presentation Songs, LLC, ASCAP/Matza Ball Music, BMI/Marlonne AB, STIM/Kobalt Music Publishing America, Inc., ASCAP), AMP/HL, H100 11
BON, BON (Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/Universal Music Publishing, SIAE/Ricordi s.r.l., SIAE/Reemusic Music Corporation, BMI/HFA, BMI) LT 19
BOO (Down Squad LLC, ASCAP/Young Drums, ASCAP/7 Epps Music, ASCAP/Give Me Publishing, ASCAP) RBH 83
BOOM (My Own Chart Music, BMI/EMI Blackwood Music Inc., BMI/NappyPub Music, BMI/Universal Music - 2 Songs, BMI/707 Jew Productions, ASCAP/Resonant Media Management, ASCAP/BMG Platinum Songs, BMI/As A Fox Music, Inc., BMI/Songs Of Universal, Inc., BMI/WB Music Corp., ASCAP), AMP/HL, RBH 100 89
BORN THIS WAY (Stefan Germanotta n/a/a Lady Gaga, BMI/House Of Gaga Publishing, Inc., BMI/Sony/ATV Songs LLC, BMI/GloJube Music Inc., BMI/Warner-Tamela Publishing Corp., BMI/Gariby Music Publishing, BMI), AMP/HL, H100 5, LT 44
BOW CHICKA WOW WOW (North Greenway Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Mars Force Music, ASCAP/Nortside Independent Music Publishing, LLC, ASCAP/Rite Music, ASCAP/Farmannan LLC, ASCAP/Roc For Publishing, ASCAP/EMI April Music, Inc., ASCAP/707 Plane Music, ASCAP/Art House Entertainment LLC, ASCAP/Bug Music, ASCAP/Art House Entertainment LLC, ASCAP/Late 80's Music, ASCAP/Westside Independent Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, H100 41
BOYFRIEND (Bug Music, Inc., BMI/Sony/ATV Songs LLC, BMI/My Own Chart Music, BMI/EMI Blackwood Music Inc., BMI/NappyPub Publishing LLC, BMI/Primary Wave Brian, BMI/Sony/ATV Music Publishing (UK), PRS), HL, H100 83
BRING IT BACK (Markous Roberts Publishing Designee, BMI/Harold Duncan Publishing Designee, BMI/Donquez Woods Publishing Designee, BMI/Akerm Mattox Publishing Designee, BMI/Washley Hill Publishing Designee, BMI) H100 75, RBH 20
A BUNCH OF GIRLS (Sony/ATV Tree Publishing Company, BMI/WB Music Corp., ASCAP/Melissa's Music Publishing, ASCAP/Get A Load of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettack Music, BMI/String Stretcher Music, BMI), AMP/HL, CS 40
BUSS IT WIDE OPEN (Keaton Music, ASCAP/Track Jamm Publishing, BMI) RBH 97

C

CANT BE FRIENDS (Marsky Music, BMI/Janice Combs Publishing, Inc., BMI/EMI Blackwood Music Inc., BMI/Young Music, BMI/Da One Publishing, SESAC/Kas America, Inc., ASCAP/Kas Inc., JASAC/Art's Boy Music, BMI/Warner-Tamela Publishing Corp., BMI/No Quincey Music Publishing, BMI/DownTown DMP Songs, BMI), AMP/HL, RBH 24
CAUGHT MY EYE (Caged Bird Music, BMI) RBH 55
THE CAVE (Universal Tunes, SESAC), AMP/HL, H100 64
CELEBRATION (Tank 1176 Music, ASCAP/A. Stephens Music, ASCAP/Songs 4 Ronnie, ASCAP/Doverland 301 Music, ASCAP/Johnna Love Music, BMI/Sony/ATV Songs LLC, BMI), AMP/CS 29
GOOD MAN (Ugnoe Music, ASCAP/Universal Music Corporation, ASCAP/Soufina Music, ASCAP/Notting Hill Music Group, ASCAP), AMP/HL, RBH 69
GOOD TO BE ME (Warner-Tamela Publishing Corp., BMI/Gage Music, BMI/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/ITX Music, BMI/RJR Publishing, BMI), AMP/CS 29
GRACIAS A DIOS (Marcha Musical Corporation, ASCAP) LT 7
GRENADE (Mars Force Music, ASCAP/Bughouse, ASCAP/Bug

Blackwood Music Inc., BMI/Live Write LLC, BMI), AMP/HL, RBH 73
COLOR WEATHER (Weimerhouse Music, BMI/IF Dub Music, BMI/Angelika Music, BMI/Southern Ground, BMI/PopSoulamus Music, BMI) CS 1, H100 29
COLE (Not Listed) RBH 82
COME GET TO THIS (FCG Music, ASCAP/MGII Music, ASCAP/NMII Music, ASCAP) RBH 99
COINING HOME (Songs Of Universal, Inc., BMI/Universal Music - 2 Songs, BMI/Hotel Bravo Music, BMI/M. Shop Publishing, BMI/EMI April Music, Inc., ASCAP/Carli Boys Music, ASCAP/DreamVilan, BMI), AMP/HL, H100 24, RBH 88
CONTESTAME EL TELEFONO (Sony/ATV Discos Music Publishing LLC, ASCAP/La Merle Maestra Music Publishing, BMI/Universal-Musica Unca Publishing, BMI/Romantic Style Publishing, ASCAP) LT 14
CORAZON SIN CARA (Songs Of Top Stop Music Publishing, BMI) LT 5
COUNTRY BODY (WB Music Corp., ASCAP/Greendun, ASCAP), AMP/HL, H100 31
COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Publishing Company, BMI/Peanut MII Music, BMI/EMI Blackwood Music Inc., BMI/Sting Stretcher Music, BMI), HL CS 23
COUNTRY MUST BE COUNTRYWIDE (Square O Music, ASCAP/Average JZS Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Indiana Angel Music, BMI) CS 44
COUNTRY SONS (Seether Publishing, BMI/FSM/EMI, MRO/KidzEarlKart Music, BMI/Chrysalis One Songs, BMI), AMP/HL, H100 31
COUNTRY THANG (Average JZS Music Publishing, BMI/Rhettack Music, BMI/EMI Blackwood Music Inc., BMI/Melissa's Money Music Publishing, ASCAP/Get A Load of This Music, ASCAP/WB Music Corp., ASCAP), AMP/HL, CS 56
CRAZY GIRL (Mike Curb Music, BMI/Sweet hysteria Music, BMI/Sony/ATV Tree Publishing Company, BMI/Cake Later, BMI/Ole, BMI), AMP/HL, CS 34, H100 96
CUANTO ME CUESTA (Ferca Publishing, BMI) LT 8
EL CULPABLE (Arpa Musical, LLC, BMI) LT 6
DUPID (Be Major Music, BMI/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Useer's 1 Publishing, ASCAP/Bonnie McKee Music, BMI/Where Da Kasz At, BMI/CYP 2 Publishing, BMI) H100 59
HOLDWOOD TONIGHT (Mjac Music, BMI/Adida Music Publishing, BMI) RBH 75
HOMEBODY (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI/SAC Ring Circus Songs, BMI/Sinnerina, BMI), HL, CS 26, H100 92
HONEY BEE (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettack Music, BMI), AMP/HL, CS 31, H100 13
HOW MANY TIMES (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Evis Live Music, BMI/EMI Blackwood Music Inc., BMI), AMP/HL, RBH 66
HUSTLE HARD (Gutta Publications, BMI) H100 87, RBH 15

D

DANZA KUUDRO (Crown P Music Publishing, BMI/Hella Publishing, Sari/EMI Blackwood Music Inc., BMI) LT 4
DID IT OH! EH! (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Galassi Foreign Floss Publishing, Inc., BMI/Scallboogs Music, SESAC), AMP/HL, H100 50, RBH 3
DIRT ROAD ANTHEM (Warner-Tamela Publishing Corp., BMI/Indiana Angel Music, BMI/Average Joes Entertainment Group, LLC, BMI/Average JZS Music Publishing, BMI), AMP CS 39, H100 68
DON'T YOU WANNA STAY (Sony/ATV Cross Keys Music Publishing, ASCAP/Becky's Boy Music, ASCAP/Godfather Rich Muzik, ASCAP/O'Bye White Music, LLC, ASCAP), HL CS 8, H100 30
DOWN ON ME (Songs Of Universal Corporation, ASCAP/Ohaj Publishing, ASCAP/Universal Music, Inc., BMI/Mick Schultz Publishing, BMI/50 Cent Music Publishing, ASCAP), AMP/HL, H100 6, RBH 11
DYNAMITE (Kasz Money Publishing, ASCAP/Marlonne, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI/Bonnie McKee Music, BMI/CYP 2 Publishing, BMI/EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd., PRS), AMP/HL, H100 43
ENTRE TUS ALAS (Sony/ATV Discos Music Publishing LLC, ASCAP/Marnita Publishing, ASCAP/Carriz Music Publishing, SACM) LT 28
ESTO HAY NECESIDAD (Latin Power Music, Inc., BMI) LT 31
EYES UNHAJORADO (Universal-Musica Unca Publishing, BMI) LT 2
ET (Lara Merle Maestra Music Publishing, BMI) LT 12
E.T. (Each One Counts, ASCAP/Kasz Money Publishing, ASCAP/Marlonne AB, STIM/When I'm Rich You'll Be My Bitch, ASCAP), AMP, H100 11
EXCUSE ME (NappyPub Music, BMI/Reeb Global Music - 2 Songs, BMI/Universal Music - 2 Songs, BMI/Universal Music Corporation, ASCAP/Cainon's Land Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Embassy Music Corp., ASCAP/Lastrada Entertainment, BMI/R2M Music, BMI/Songs Of Lastrada, BMI), AMP/HL, RBH 74

E

FALL FOR YOUR TYPE (Mavor & Moses LLC, SOCAN/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/T. Music Group, SOCAN/Songs Of Universal, Inc., BMI/Marina Music, BMI), AMP/HL, H100 93, RBH 17
FAMILY MAN (Melodies Of Bigger Picture, SESAC/Bigger Picture Group, LLC, SESAC/Acoustic Peanut Publishing, BMI/Whoozy Music, BMI/Universal Music Publishing Group, BMI/WB Music Corp., BMI/Michael Murrah Music, BMI/Katank Music, BMI/Warner-Tamela Publishing Corp., BMI/Big Hits Of Amyase, BMI), AMP CS 16, H100 85
FAR AWAY (Marshmello Music, BMI/SPZ Music, Inc., BMI/DownTown DMP Songs, BMI/NQC Music Publishing LLC, ASCAP/7 0 Music Publishing, ASCAP/PYS Publishing LLC, ASCAP/Stone Agate Music, BMI), AMP H100 86, RBH 8
FIREWORK (When I'm Rich You'll Be My Bitch, ASCAP/WB Music, BMI/ASCAP/EMI April Music, Inc., ASCAP/Altra Tunes, ASCAP/Diplo s.r.l., SACEM/Dal Dann Dean Music, BMI/Reemusic, BMI/2412 Songs LLC, BMI/EMI Blackwood Music Publishing Ltd., PRS), AMP/HL, H100 18, LT 50
F*CKIN' PERFECT (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Marlonne, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Marlonne, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 12
F*YK YOU (FORGET YOU) (Chrysalis Music Ltd., PRS/God Given Music, BMI/Mars Force Music, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP/EMI April Music, Inc., ASCAP/Roc Nation Music, ASCAP/Farmannan LLC, ASCAP/Art House Entertainment LLC, ASCAP/Late 80's Music, BMI/ASCAP/Westside Independent Publishing, ASCAP), AMP/HL, H100 4, RBH 68
FOOL FOR YOU (Jacks Love Emporium, BMI/EMI Blackwood Music Inc., BMI/Chrysalis Songs, BMI/God Given Music, BMI), HL, RBH 89
FOR THE FIRST TIME (Universal Music - 2 Songs, BMI), AMP/HL, H100 39
FRODO (Patrice Wilson Publishing Designee, ASCAP/Claence Jey Publishing Designee, APRR) H100 74

F

GEORGIA CLAY (Kohaw Music, ASCAP/Dudesmusic, ASCAP/The Bicycle Music Company, ASCAP/Big Loud Songs, ASCAP/Big Songs Of Extreme, ASCAP/Big Loud Bucks, BMI/Warner-Tamela Publishing Corp., BMI/RADIGS/ULLETPUBLISHING, BMI), AMP H100 100
GIVE ME EVERYTHING (Pitbull's legacy Publishing, BMI/Universal Music - Careers, BMI/AttoJack Music, ASCAP/TALPA Music Publishing, BMI/Pan In The Ground Publishing, ASCAP/Universal Music - 2 Tunes LLC, ASCAP), AMP/HL, H100 17
GOIN' STEADY (Not Listed) RBH 61
GONE AND NEVER COMING BACK (God's Cynin Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Uteaj Publishing, SESAC) HL, RBH 38
GOOD LIFE (Miracle Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Arcomran Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Pitro's Games Publishing, ASCAP/LIF Publishing Co, ASCAP), HL, H100 97
GOOD MAN (Ugnoe Music, ASCAP/Universal Music Corporation, ASCAP/Soufina Music, ASCAP/Notting Hill Music Group, ASCAP), AMP/HL, RBH 69
GOOD TO BE ME (Warner-Tamela Publishing Corp., BMI/Gage Music, BMI/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/ITX Music, BMI/RJR Publishing, BMI), AMP/CS 29
GRACIAS A DIOS (Marcha Musical Corporation, ASCAP) LT 7
GRENADE (Mars Force Music, ASCAP/Bughouse, ASCAP/Bug

Music, ASCAP/Roc Nation Music, ASCAP/Music Farmannan LLC, ASCAP/EMI April Music, Inc., ASCAP/707 Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/ArtHouse Entertainment LLC, ASCAP/Westside Independent Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Andrew Wyatt, BMI/DownTown DMP Songs, BMI), AMP/HL, H100 21
GROVE ST. PARTY (Jaguinamphur Publishing, ASCAP/Danikthon Chaitman, BMI/Leus Amel Lewis Publishing Designee, BMI/Warner-Tamela Publishing Corp., BMI), AMP H100 79, RBH 13

H

HABITACION 69 (Ideas Enterprises, Inc., BMI/Los Compositors Publishing, BMI/GA Music Publishing, BMI) LT 23
H*A*TM (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Carli Boys Music, ASCAP/Kiran Music, BMI/Mizay Entertainment, Inc., ASCAP/Warner-Tamela Publishing Corp., BMI/Copyright Control), AMP/HL, RBH 57
HASTA MI ULTIMO DIA (Luna Negra Music Publishing, BMI/Edoonnes Musicales, S.A. DE C V/EMI Blackwood Music Inc., BMI/Ediora San Angel SA de CV, ASCAP) LT 26
HEART LIKE MINE (Sony/ATV Tree Publishing Company, BMI/Pink Dog Publishing, BMI/Waksy Music, ASCAP/Reynolds Publishing Corp., BMI), HL, CS 5, H100 44
HELLLO (Farms n/Avance, ASCAP/Dragonette Publishing Inc., SOCAN) H100 91
HEY BABY (DROP IT TO THE FLOOR) (Ultra Tunes, ASCAP/Dipu s.r.l., SACEM/Parib's Legacy Publishing, BMI/Universal Music - Careers, BMI/NappyPub Music, BMI/Universal Music - 2 Songs, BMI), AMP/HL, H100 22, LT 41
HEY MUNIA (Killa Cam Music, BMI/Silvia Fu Publishing, ASCAP/Frenzy Productions, BMI/Dominic Bill Kidd, ASCAP) RBH 98
HOLD IT AGAINST ME (Marlonne, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Kasz Money Publishing, BMI/Songs Of Universal, Inc., BMI/Useer's 1 Publishing, ASCAP/Bonnie McKee Music, BMI/Where Da Kasz At, BMI/CYP 2 Publishing, BMI) H100 59
HOLDWOOD TONIGHT (Mjac Music, BMI/Adida Music Publishing, BMI) RBH 75
HOMEBODY (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI/SAC Ring Circus Songs, BMI/Sinnerina, BMI), HL, CS 26, H100 92
HONEY BEE (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load of This Music, ASCAP/EMI Blackwood Music Inc., BMI/Rhettack Music, BMI), AMP/HL, CS 31, H100 13
HOW MANY TIMES (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Evis Live Music, BMI/EMI Blackwood Music Inc., BMI), AMP/HL, RBH 66
HUSTLE HARD (Gutta Publications, BMI) H100 87, RBH 15

I

I BELIEVE (FiyahWorld Publishing, ASCAP/StraitghtChurch Productions, ASCAP/Black Smoke Music World Wide, ASCAP) RBH 100
I CAN'T LOVE YOU BACK (Chrysalis One Songs, BMI/WCCR Music, BMI/Sony/ATV Acuff Rose Music, BMI/Mammar's Combined Music, BMI/Bug Music, Inc., BMI), AMP/HL, CS 18, H100 76
I'D LOVE TO BE YOUR LAST (Universal Music Corporation, ASCAP/Grawton Music, SESAC/Carnival Music Group, SESAC/Swaver Music, SESAC), AMP/HL, CS 55
I DON'T DESERVE YOU (Collone Rock Barrio Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Lyod Banks Music, ASCAP/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP/O'raji Publishing, ASCAP), AMP/HL, RBH 37
IF HEAVEN WASN'T SO FAR AWAY (Big Borussia Music, LLC, BMI/Universal Music - Careers, BMI/Down The Hatch Music, BMI/Jonesbones Music, ASCAP), AMP/HL, CS 20, H100 69
IF I REM (Times Of Bigger Picture, ASCAP/Rain Valley Publishing, ASCAP/Anzira Publishing, ASCAP/Sage House Music, ASCAP) CS 59
IF IT'S LOVE (Songs Of Universal, Inc., BMI/Kemunity Song Chest, BMI/Uncle Buddie's Music, Inc., ASCAP), AMP/HL, RBH 65
I GOT THAT LOVE (CCV Publishing, ASCAP/Camp Jshawn, ASCAP) RBH 91
I KNOW WHAT SHE LIKE (Granny Man Publishing, LLC, BMI/Warner-Tamela Publishing Corp., AMP/Rags I Richard Music, BMI/Bret Music, ASCAP/Don Vito Publishing House, ASCAP/Cohy Two Publishing, ASCAP), AMP/HL, RBH 32
I'M GOING ME (Chuck Harmony's House Publishing, ASCAP/Normaharis Music Publishing, ASCAP/Strass Co., LLC, ASCAP/EMI April Music, Inc., ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, RBH 40
I NEED A DOCTOR (WB Music Corp., ASCAP/Ain't Nothing Goin' On But I'm...), ASCAP/Songs Of Universal, Inc., BMI/Shoop Shady Music, BMI/Worsterland Music Company, Inc., BMI/Universal Music - 2 Songs, BMI/Hotel Bravo Music, BMI/M Shop Publishing, BMI), AMP/HL, H100 19
IN THE MORNING (Not Listed) RBH 79
I SMILE (Gertrude's Music Publishing, BMI/Hocanna Music, ASCAP/Universal Music Corporation, ASCAP/Avant Garde Music Publishing, ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, H100 90, RBH 23
IT'S ABOUT TIME FOR A MIRACLE (Sacred Media, BMI/U Pebersongs, BMI) RBH 96
I WANNA BE YOUR MAN (P2M Music, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs LLC, BMI), HL, RBH 86
I WON'T LET GO (Stage Three Songs, ASCAP/Stage Three Music Ltd., PRS/Sony/ATV Cross Keys Music Publishing, ASCAP/Becky's Boy Music, ASCAP) CS 10, H100 49
I WOULDN'T BE A MAN (Universal-PolyGram International Publishing, ASCAP/Songs De Bargo, ASCAP/Universal Music - MGB Songs, ASCAP), AMP/HL, CS 24

J

JAR OF HEARTS (Mitsi Pearl Lane Publishing, BMI/Garrett Yeretian, ASCAP/Drew Lawrence, ASCAP/Peggy Dog, ASCAP), AMP H100 33
JE J'EN DE LA SIERRA (Primo Music, Inc., BMI) LT 35
JOHN (Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/Zone 4, Inc., ASCAP/My Diet Starts Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Want My Publishing Company, ASCAP/4 Blunts Lit At Once Publishing, BMI/First N Gold Publishing, BMI), AMP/HL, H100 55, RBH 38
JUST CAN'T GET ENOUGH (will I Am Music, Inc., BMI/Deal Up Publishing, BMI/Teb Magnellic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Native Boys Music, BMI/EMI Blackwood Music Inc., BMI/Rodney Jerkins Productions, BMI), HL, H100 3
JUST FISHIN' (Sony/ATV Acuff Rose Music, BMI/Six Ring Circus Music, BMI/Sony/ATV Tree Publishing Company, BMI/Five Hils Songs Publishing, SOCAN), AMP/HL, H100 15, RBH 28
JUST LIKE THAT (RKelly Publishing, Inc., BMI/Universal Music - 2 Songs, BMI), AMP, RBH 93
JUST THE WAY YOU ARE (EMI April Music, Inc., ASCAP/Mars Force Music, AMP/CLM/HL, H100 27
JUST FISHIN' (Sony/ATV Acuff Rose Music, BMI/Six Ring Circus Music, BMI/Sony/ATV Tree Publishing Company, BMI/Five Hils Songs Publishing, SOCAN), AMP/HL, H100 15, RBH 28
MORE (Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/Prince Charles Publishing, ASCAP/RJR-V Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 27
MOTIVATION (EMI Blackwood Music, BMI/Jimpub Music, BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Hyponic Beats, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Young Money Publishing Inc., BMI), HL, RBH 33
MR. BARTEER (Songs Of Program 360, ASCAP/Do Write Music, LLC, ASCAP) CS 46
MR. SAXOBEAT (MediaPro Music Entertainment, SOCAN) LT 39
MY DIP IN THE CLUB (Not Listed) RBH 76
MY GIRL (Conjunction Entertainment, BMI/EMI Blackwood Music Inc., BMI/Booleggers Top, ASCAP/Universal Music Corporation, ASCAP/GloJube Music Inc., BMI/Sony/ATV Songs LLC, BMI/U.R.P. Music, BMI/Macmillan, BMI/Songs Of Universal, Inc., BMI/Secondhand Starship, ASCAP), AMP/HL, RBH 56
MY LAST (PFF To De Publishing, LLC, BMI/Let The Story Begin Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April Music, Inc., ASCAP/Flyte Tyme Tunes Inc., ASCAP/Songs Of Universal, Inc., BMI/Arntel Beyond Ur Experience Publishing, BMI), AMP/HL, H100 84, RBH 29

K

NEVER SAY NEVER (MessyMusic, SOCAN/Sony/ATV Songs LLC, BMI/Tee Ball Music, BMI/Beber Time Publishing, ASCAP/Universal Music Corporation, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK, PRS/Copyright Control/Warner-Barham Music LLC, BMI/No Columbia Pictures Music Inc., ASCAP/Colpix Music Inc., BMI), AMP/HL, H100 77
NEVER WANT TO LIVE WITHOUT YOU (Paradise Forever Music, BMI/Songs Of Universal PolyGram International,

L

LA CIUDAD DEL OLIVIO (Vander Music, ASCAP/Falo Music

zcal, ASCAP) LT 15
LA GRAN SENORA (Divine Music, ASCAP) LT 47
LA HUMMER Y EL CAMARO (Not Listed) LT 42
LA MELODIA (Floy Con Clase, BMI/EMI Blackwood Music Inc., BMI/Universal Delgado Publishing Designee, BMI) LT 22
LAST NIGHT AGAIN (Universal Music Corporation, ASCAP/Hindoo Vibe, ASCAP/Meghan Linsay Music, BMI/Steel Maj Music, BMI/EMI Blackwood Music Inc., BMI/Baylene Music, ASCAP), AMP/HL, CS 28
LA ULTIMA SOMBRA (DEL Publishing, BMI) LT 18
LAY WITH YOU (Nika City Music, BMI/Notting Hill Music, Inc., BMI/Songs Of Universal, Inc., BMI/Ericka J Music Publishing, BMI), AMP/HL, RBH 30
THE LAZY SONG (Mars Force Music, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP/Roc Nation Music, ASCAP/Music Farmannan LLC, ASCAP/EMI April Music, Inc., ASCAP/707 Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/ArtHouse Entertainment LLC, ASCAP/Sony/ATV Music Publishing Canada, SOCAN), AMP/HL, H100 20
LET IT RAIN (Scambler Music, ASCAP/Carnival Music Group, ASCAP/BMG Gold Songs, ASCAP/Glasbean, ASCAP/We Jam Writers Group, ASCAP) CS 47
LET ME DOWN EASY (Songs That Sell, BMI/Black To Black Songs, BMI/Ole, BMI/Sony/ATV Acuff Rose Music, BMI/MChay-Lynn Music, BMI/Navistwaille Songs, BMI/NEZ, BMI), AMP/HL, CS 9, H100 60
A LITTLE BIT STRONGER (Universal Music - Careers, BMI/Ho Powerd Machine Music, BMI/Royale Music, ASCAP/BPJ Administration, ASCAP/EMI Foray Music, SESAC/Hillary Dawn Songs, SESAC), AMP/HL, CS 7, H100 38
LITTLE MISS (Uemirri Nettles Publishing, ASCAP/Dixit Music, BMI) CS 13; H100 72
LIVE A LITTLE (EMI Blackwood Music Inc., BMI/Shane Minor Music, BMI/Old Desperados, LLC, ASCAP/N2D Publishing Company, Inc., ASCAP/Carli Vincent And Associates, LLC, ASCAP), HL, CS 4, H100 61
LIVE EL AMOR (The El Patron Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 9
LRIA AL CORAZON (Tulum Music, ASCAP/WB Music Corp., ASCAP/Valencio Songs, BMI/Universal Music - Careers, BMI) LT 21
LOCA (The Carmel House Music, BMI/Los Duenos Del Negocio Publishing, ASCAP/Notting Hill Music, Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI/Nonad Music, BMI/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Sony/ATV Melody, BMI), HL, LT 20
LOOK AT ME NOW (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Like Turtles, ASCAP/DownTown DMP Publishing LLC, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Cherry 315 Music, ASCAP/The Bad Bad Guys, ASCAP/Molest Music Publishing, BMI/Money Mack Music, BMI/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/7Zah's Music, BMI/Venory Music, BMI), AMP/CLM/HL, H100 7, RBH 1
LOOK IT UP (Ten Ten Music Group, ASCAP/Orrall Fvation Music, ASCAP) CS 22
LOVE AFFAIR (Twisted Publishing, BMI/Young Money Publishing Inc., BMI/Warner-Tamela Publishing Corp., BMI/Money To Be Made, ASCAP/Detail Publishing, ASCAP), AMP, RBH 87
LOVE DON'T RUN (Mike Curb Music, BMI/Chemikye Music, BMI/91 One Songs, ASCAP/Arise Music, ASCAP/Lite Champ Music, LLC, ASCAP/Dream Rock Music, Inc., ASCAP), AMP CS 36
LOVE FACES (April's Boy Muzik, BMI/Warner-Tamela Publishing Corp., BMI/No Quincey Music Publishing, BMI/DownTown DMP Songs, BMI/E MilesMusic, BMI/Songs Of Universal, Inc., BMI/Chel Huxtable Music Publishing, BMI/EMI Blackwood Music Inc., BMI), AMP/HL, H100 73, RBH 6
LOVE LETTER (RKelly Publishing, Inc., BMI/Universal Music - 2 Songs, BMI) RBH 16

M

MAKE A MOVIE (NappyPub Music, BMI/Universal Music - 2 Songs, BMI/Stayn High Music, ASCAP/Rondar, ASCAP/The Legendary Tractee Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), AMP/HL, RBH 28
MAN DOWN (Publishing Designee, BMI/Universal Music Corporation, ASCAP/Invis Music, Inc., BMI/Shalay, BMI/Morokee Music, ASCAP), AMP/HL, RBH 72
MARY WAS THE MARRIING KIND (Music Of Stage Three, BMI/Songs Of Comman, BMI/Songs From The Couch, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP), HL CS 58
MAS (Dharmik Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Dramones Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Blue Kazi Music Publishing, BMI/Crown And Scatter Music, ASCAP/Debona Music, ASCAP/Universal Music Corporation, ASCAP) LT 2
MEAN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 17; H100 48
ME AND TENNESSEE (Engine Room, BMI/Songs Of Universal, Inc., BMI/Universal Music - MGB Songs, ASCAP), AMP/HL, CS 38
ME AND I (Kandacy Music Inc., ASCAP/Air Control Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/Universal Music - 2 Songs, BMI/Pier International, BMI/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 72
MI BICHON (Songs Of Universal, Inc., BMI) LT 43
MI CORAZON ESTA MUERTO (Los Magnifikos Music Publishing, ASCAP) LT 40
MIENTRAS OORMIAS (Marcha Musical Corporation, ASCAP) LT 33
MI VIDA (Luar Music Publishing, BMI/Raul Lopez Publishing, BMI) LT 45
MOMENT 4 LIFE (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Brother Bagz Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Brother Bagz Publishing, SOCAN), AMP/HL, H100 15, RBH 28
MORE (Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/Prince Charles Publishing, ASCAP/RJR-V Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 27
MOTIVATION (EMI Blackwood Music, BMI/Jimpub Music, BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Hyponic Beats, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Young Money Publishing Inc., BMI), HL, RBH 33
MR. BARTEER (Songs Of Program 360, ASCAP/Do Write Music, LLC, ASCAP) CS 46
MR. SAXOBEAT (MediaPro Music Entertainment, SOCAN) LT 39
MY DIP IN THE CLUB (Not Listed) RBH 76
MY GIRL (Conjunction Entertainment, BMI/EMI Blackwood Music Inc., BMI/Booleggers Top, ASCAP/Universal Music Corporation, ASCAP/GloJube Music Inc., BMI/Sony/ATV Songs LLC, BMI/U.R.P. Music, BMI/Macmillan, BMI/Songs Of Universal, Inc., BMI/Secondhand Starship, ASCAP), AMP/HL, RBH 56
MY LAST (PFF To De Publishing, LLC, BMI/Let The Story Begin Music Publishing, ASCAP/Chrysalis Music, ASCAP/EMI April Music, Inc., ASCAP/Flyte Tyme Tunes Inc., ASCAP/Songs Of Universal, Inc., BMI/Arntel Beyond Ur Experience Publishing, BMI), AMP/HL, H100 84, RBH 29

N

NEVER SAY NEVER (MessyMusic, SOCAN/Sony/ATV Songs LLC, BMI/Tee Ball Music, BMI/Beber Time Publishing, ASCAP/Universal Music Corporation, ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK, PRS/Copyright Control/Warner-Barham Music LLC, BMI/No Columbia Pictures Music Inc., ASCAP/Colpix Music Inc., BMI), AMP/HL, H100 77
NEVER WANT TO LIVE WITHOUT YOU (Paradise Forever Music, BMI/Songs Of Universal PolyGram International,

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NI LO INTENTES (JCAM Editora Musical, SA de CV/Marcha Musical Corporation, ASCAP) LT 3
NOBODY GREATER (PretesNtuz, ASCAP/Virage Music, SESAC) RBH 80
NO BS (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Mac Music, BMI/West Coast Livn Publishing, ASCAP/Hendersonworks Music Publishing, BMI) LT 17
AMP/HL, H100 98, RBH 14
NO HANDS (Auzonare/journalpublishing, ASCAP/Roscoe Dash Publishing, ASCAP/Dead Stock Music, BMI/WB Music Corp., ASCAP/Dnam Squad LLC, ASCAP/Young Drums, ASCAP), AMP/H100 47, RBH 25
NO ME DIAS QUE NO (EP Music, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal-Musica Unca Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 17
NO SLEEP (PGH Sound Publishing, ASCAP/WB Music Corp., ASCAP/Matza Ball Music, BMI/Where Da Kasz At, BMI), AMP H100 57
NOT MY DADDY (For The Write...Price, ASCAP/Royent Music, ASCAP) RBH 34
OH MY (Not Listed) RBH 90
OH, TONIGHT (Phy Damm Tought, ASCAP/RandJazz, ASCAP) CS 60
OLD ALABAMA (House Of Sea Gayle Music, ASCAP/Words & Music, ASCAP/Circle C Songs, ASCAP/P Bulbs Music, ASCAP/Fuul Circle Music Publishing, LLC, ASCAP/Sony/ATV Tree Publishing Company, BMI), AMP/HL, CS 14, H100 95
OLD SCHOOL (Universal Music - MGB Songs, ASCAP/Bug Load Songs, ASCAP/Rag Loud Bucks, BMI/Arngel River Songs, ASCAP/Big Red Toe, BMI/Amarillo Sky Songs, BMI), AMP/HL, CS 50
ONE NIGHT STAND (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Mac Music, BMI/VC Sun Music, ASCAP/Wet Ink Red Music, ASCAP/EMI April Music, Inc., ASCAP), AMP/HL, RBH 54
VEN A BAILAR (Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/21 Songs, BMI/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI/EMI April Music, Inc., ASCAP/EMI Songs France, SARL/Sony/ATV Tunes LLC, ASCAP), AMP/HL, H100 9, LT 37
OUT OF MY HEAD (Hey Lu Chilli Music, BMI/Money As Heaven Music, BMI/Songs Of Universal, Inc., BMI/Maktho Music Publishing, SESAC/Perfect Attendance, LLC, ASCAP/Ennor Music, BMI/EMI Blackwood Music Inc., BMI/Utta Empire Music, Inc., BMI/Wanda Songs, BMI), AMP/HL, RBH 52

P

EL PADRINO (Vander Music, ASCAP/Julianita Musical, ASCAP/Edimusa, ASCAP) H100 66
PARTY ROCK ANTHEM (Party Rock, ASCAP) H100 66
PERFECT DAY (Sally Yarbrough Publishing, BMI/Songs Of Universal, Inc., BMI/Soldier Tunes, Inc., ASCAP/Derek Lamont Coleman, BMI/Westwhm Publishing, BMI/A Parker Enterprises, ASCAP/Sony/ATV Harmony, ASCAP), AMP/HL, RBH 67
PIECES OF ME (Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Chuck Harmony's House Publishing, ASCAP/Strass Co., LLC, ASCAP/Normaharis Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Anisa Music, Inc., ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Blue Hg Music, ASCAP), AMP/CLM/HL, H100 30, RBH 21
POPPIN BOTTLES (Domani And Ya Majesty's Music, ASCAP/Edimusa, ASCAP) H100 66
PARTY ROCK ANTHEM (Party Rock, ASCAP) H100 66
PERFECT DAY (Sally Yarbrough Publishing, BMI/Songs Of Universal, Inc., BMI/Soldier Tunes, Inc., ASCAP/Derek Lamont Coleman, BMI/Westwhm Publishing, BMI/A Parker Enterprises, ASCAP/Sony/ATV Harmony, ASCAP), AMP/HL, RBH 67
PIECES OF ME (Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Chuck Harmony's House Publishing, ASCAP/Strass Co., LLC, ASCAP/Normaharis Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Anisa Music, Inc., ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Blue Hg Music, ASCAP), AMP/CLM/HL, H100 30, RBH 21
PRICE TAG (Sony/ATV Music Publishing UK, PRS/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Songs Of Universal, Inc., BMI/Shady Music Publishing, LLC, BMI), AMP/HL, H100 40
RACKS (Hip Hopville USA Music, BMI/Grant South Bay Music, BMI/Sony Digital Music Group, BMI/Nayvadas Marmus Music, BMI/Christopher Miller Publishing Designee, BMI) H100 70, RBH 12
RAISE YOUR GLASS (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Marlonne, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Marlonne, BMI), HL, H100 37
RAISE UP (English by Music, BMI/Brett Endrege Music, ASCAP/Garrett M/Galassi Music, BMI/Where Da Kasz At, BMI/ASCAP/SMG, MRO/Chrysalis One Music, LLC, ASCAP), AMP/HL, CS 27
THE REASON WHY (Warner

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International promotes **Kate Farmer** to senior VP of international marketing and **Andrew Daw** to VP of strategic marketing. Farmer was VP, and Daw was director.

Stone'd Records, a music company launched by singer Joss Stone, names **Brian Nelson** GM. He was an independent artist manager and music industry consultant for various music-related companies.

Republic Nashville promotes **Megan (Whalen) Knutson** to label coordinator. She will also continue in her previous role as assistant to Republic Nashville president Jimmy Harnen.

Skyville Records appoints **Paul Williams** VP of promotion and marketing. He was senior director of strategic marketing at Sony Music Nashville.



PUBLISHING: BMI in Nashville promotes **Camellia Petty** to VP of product and application development. She was assistant VP of information technology.

TOURING: Paradigm names **Joel Roman** music agent. He was a VP at William Morris Endeavor.

DIGITAL: The Orchard taps **Cat Kreidich** as director of retail marketing. She was director of digital sales and marketing for North America at Alternative Distribution Alliance.

Vevo appoints **Alexis Josephs** senior director of sales strategy and development. She was director of East Coast sales.

TV/FILM: Austin PBS names **Tom Gimbel** GM of "Austin City Limits." He founded social media advertising/marketing company Clatterhead.

RELATED FIELDS: Marketing/consulting firm the Syndicate names **Rev. Moose** GM. He was VP of content at CMJ Network.

Mitch Schneider Organization promotes **Bari Lieberman** to tour press director. She was tour publicist.

—Edited by Mitchell Peters

GOODWORKS

LIBERTY HILL FOUNDATION TO HONOR MUSIC VET GARY STEWART

Social activist and music industry veteran Gary Stewart is the 2011 recipient of the Liberty Hill Foundation's Founders Award, which is given for philanthropic support of social justice issues. The former senior VP of A&R at Rhino Records, who currently works in catalog development at iTunes, will be honored during the organization's annual Upton Sinclair Dinner on May 11 at Los Angeles' Beverly Hilton.

Stewart joined the Liberty Hill board of directors in 1994 and says the foundation's mission of "change, not charity" has had a significant impact on his life. And during his years at Rhino, the label donated about \$2 million to Liberty Hill.

"Along with Rhino, [Liberty Hill] was the most defining organization in my life," says Stewart, who's been involved with social causes ranging from immigrants' rights to the expansion of courses in low-income-neighborhood high schools. "They had the best influence on me and taught me about parts of the city I didn't know about."

For information about sponsorships or purchasing tickets to the event, go to libertyhill.org/dinner or call Kristin Aldana-Today at 310-453-3611.

—Mitchell Peters



BMI CHRISTIAN AWARDS

BMI saluted the writers and publishers of the past year's most-performed songs on Christian radio and TV during its annual Christian Music Awards on April 7 at the organization's Music Row offices in Nashville. PHOTOS: JOHN RUSSELL

UPPER LEFT: Crossover star **tobyMac** (second from right) shared his second consecutive Christian songwriter of the year crown with gospel favorite **Rodney Griffin** (second from left) and pop-savvy rock act Needtobreathe's **Bo Rinehart** (center). BMI VP of writer/publisher relations for Nashville **Jody Williams** (far left) and director of writer/publisher relations for Nashville **Beth Laird** were on hand to praise the artists on their achievement.

LOWER LEFT: Universal Music Publishing Group celebrated its fourth consecutive Christian publisher of the year title. From left: Brentwood-Benson/UMPG senior creative director **Stacey Wilbur**, creative director **Eric Hurt**, president **Dale Mathews**, creative administrative manager **Leslie Linebaugh** and Great Worship Songs brand manager **John Andrade**.

ABOVE: Former BMI employee turned singer/songwriter **Kate York** chats with BMI senior VP of repertoire and licensing **Mike O'Neill**. The festivities brought York back to BMI's Nashville office, where she worked for six years before leaving to pursue her music career, which has seen her charming critics and earning her first BMI award this year for co-writing "More Beautiful You," recorded by Jonny Diaz.



ASCAP NEW YORK SESSIONS

On March 31, many top music creators, technology innovators and music companies gathered at the 92nd Street Y in New York for ASCAP New York Sessions, a one-day event devoted to the craft, creativity and business of being a music creator. PHOTOS: RICH MILLER

ABOVE: The day began with ASCAP's general annual membership meeting, where ASCAP president/chairman Paul Williams, CEO **John A. LoFrumento** (pictured) and executive VP of membership **Randy Grimmer** gave reports covering the state of the industry, legislation, ASCAP operations and member accomplishments.

UPPER RIGHT: ASCAP VP of membership for rhythm and soul **Nicole George** (left) and VP of membership for pop and rock **Sue Drew** (right) presented songwriter/producer duo **Tor Hermansen** (second from left) and **Mikkel Eriksen** of Stargate (center) and Grammy Award-winning songwriter/producer **Sandy Vee** with plaques in recognition of such No. 1 hits as Katy Perry's "Firework" (Stargate, Vee) and Rihanna's "Only Girl (In the World)" (Stargate, Vee) and "What's My Name?" (Stargate).

LOWER RIGHT: Gathering in the green room to discuss the art of balancing creativity, craft and business are the panelists of "The Sound of Success: Creative Careers in Music." From left: Pulitzer Prize-winning composer/"Bang on a Can" co-founder **David Lang**; songwriter/producer **Gregg Wattenberg**; ASCAP VP of membership for pop and rock **Sue Drew**, who moderated the panel; songwriter/producer **Kerry "Krucial" Brothers**; and composer **Maria Schneider**.



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Jordin Sparks (left) celebrates Radio Disney's 15th anniversary on April 4 by sharing a slice of birthday cake with Radio Disney creative director/on-air personality Ernie D (center) and on-air personality Jake Whetter. PHOTO: DISNEY CHANNEL/RICK ROWELL



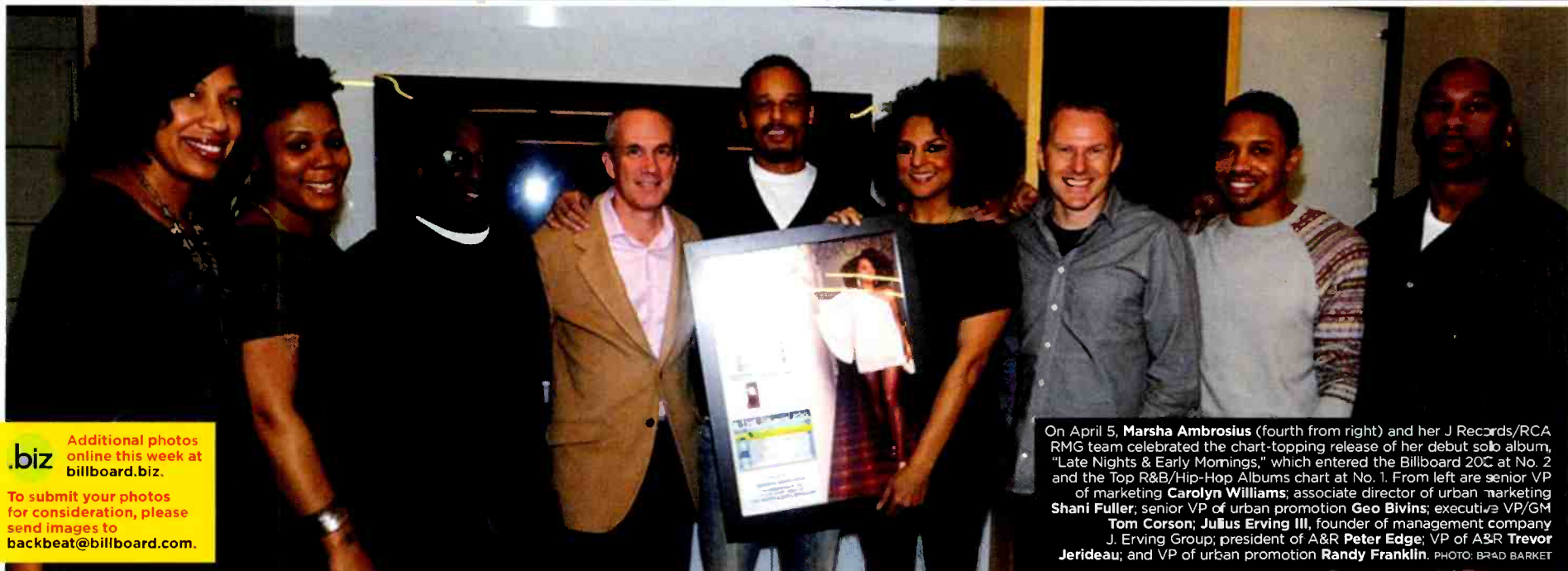
On April 4 in Nashville, ASCAP and BMI joined forces to toast Kenny Chesney's critically acclaimed single, "Somewhere With You," and its songwriters, Shane McAnally (left) and JT Harding (second from right). Among those honoring the writers were Kobalt Music Publishing America senior VP of creative Whitney Daane (second from left) and Robin Palmer, owner of Little Blue Egg and manager of Kobalt Nashville writer McAnally. PHOTO: ED ROBE



Singer/songwriter Anthony "Romeo" Santos of bachata group Aventura signed with Sony Music Latin and Jive Records on April 6. Of the signing, Sony Music U.S. Latin president Ruben Leyva said, "For our company it is truly a proud moment as we sign Anthony 'Romeo' Santos. He is the face of today's young, ethnically diverse America." From left: Jive Label Group executive VP/GM Tom Carrabba, Sony Music Latin Region VP of marketing Fernando Cabral, Leyva, Sony Music Latin Region president Afo Verde, Santos, Sony Music Entertainment chairman of international/president of global marketing Richard Sanders and Sony Music Latin Region senior VP of A&R Paul Forat. PHOTO: GARY GERSHOFF



Jessie J (right) brought down the house during the March 12 edition of "Saturday Night Live" with a performance of "Price Tag" featuring B.o.B (left). Jessie J was the first artist to appear on the show without having released an album in the United States. Lava Records president Jason Flom was on hand for the historic event. Jessie J's debut set, "Who U Are," dropped April 12 and marks the second release for Lava since Flom relaunched the label in 2009 with Universal Republic. PHOTO: LAVA RECORDS/UNIVERSAL REPUBLIC



On April 5, Marsha Ambrosius (fourth from right) and her J Records/RCA RMG team celebrated the chart-topping release of her debut solo album, "Late Nights & Early Mornings," which entered the Billboard 200 at No. 2 and the Top R&B/Hip-Hop Albums chart at No. 1. From left are senior VP of marketing Carolyn Williams; associate director of urban marketing Shani Fuller; senior VP of urban promotion Geo Blvins; executive VP/GM Tom Corson; Julius Erving III, founder of management company J. Erving Group; president of A&R Peter Edge; VP of A&R Trevor Jerideau; and VP of urban promotion Randy Franklin. PHOTO: BRAD BARKET

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